



HOW TO DRAW CLOTHING FOR MANGA

Learn to Draw Amazing Outfits and
Creative Costumes for Manga and Anime

NAOTO DATE

35+ Outfits
Side by Side with
Modeled Photos



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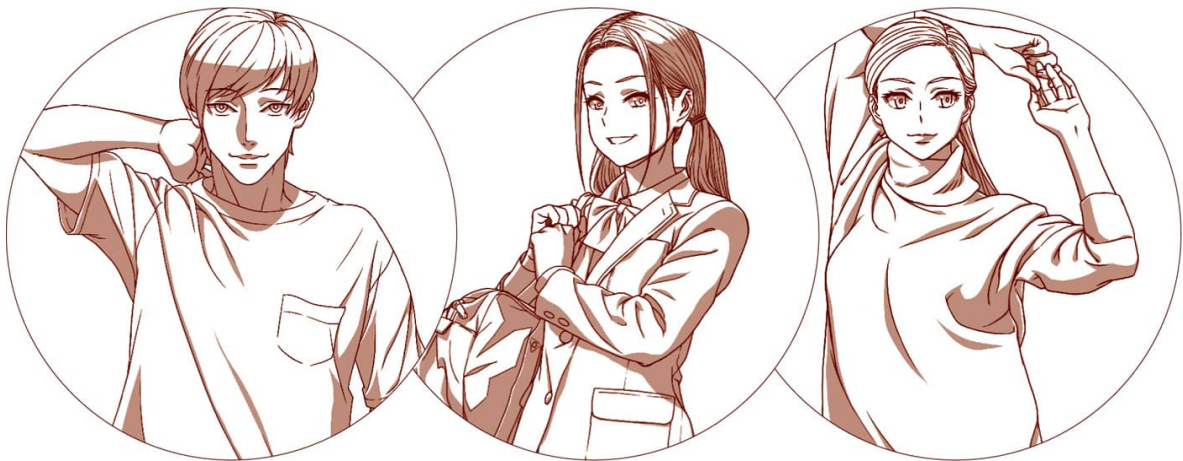
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INTRODUCTION

Clothing is an essential part of creating a great manga character. How you draw what your character wears can take them from a simple sketch to a more realistic form with personality and dimension, ready for the anime screen. It all comes down to two very important details—wrinkles and shadows. In *How to Draw Clothing for Manga*, we focus on understanding these elements of clothing to draw outfits that stand out from the rest

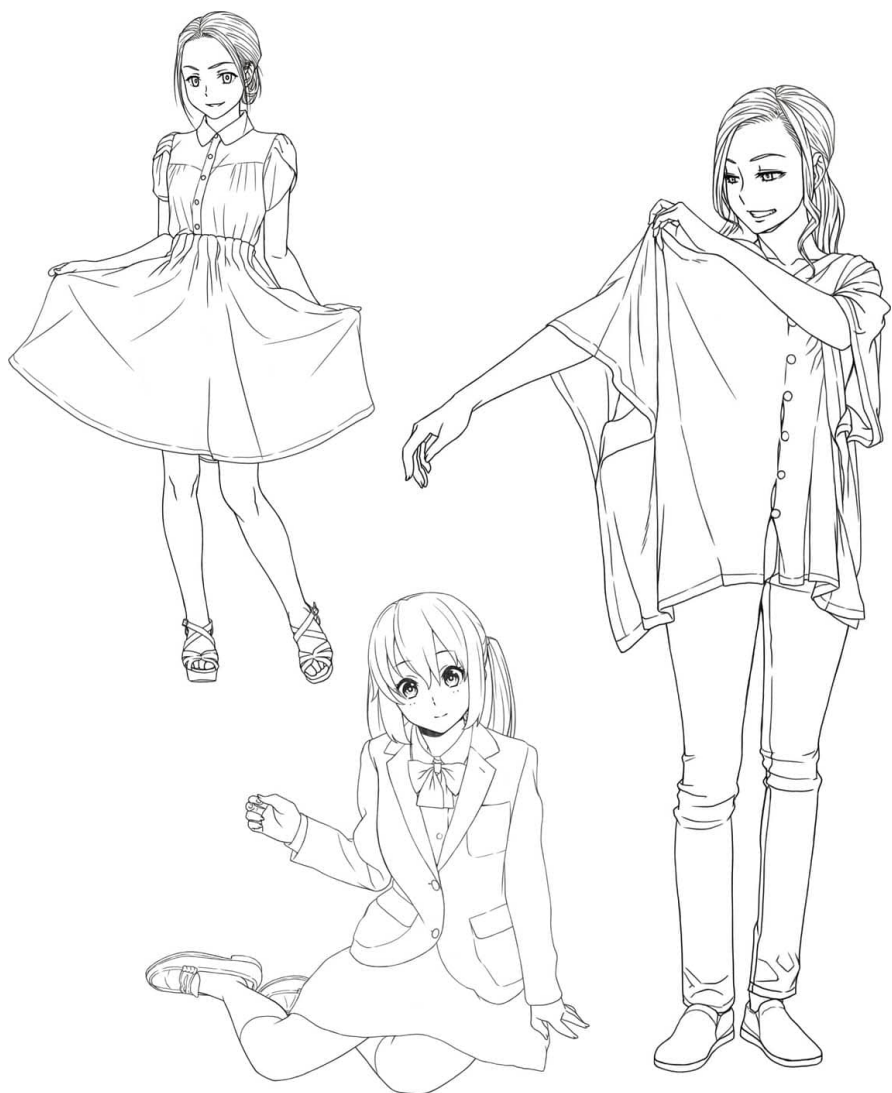


To get started, we first look at fabric and how it folds, gathers, and wrinkles as it's covering a human body. You'll learn how to identify when to use particular wrinkle techniques to illustrate how your character's clothing is truly moving on their body. Line drawings are shown side-by-side with photos of models wearing the same outfits, so it's easy to see exactly what's being taught. Once you've got a grasp of fabric basics, you'll learn to

take drawings to the next level by adding shadows that give dimension and shape to garments.

Looking for specific outfit ideas? We've got you covered. In [chapter 2](#), learn to draw a variety of garments from t-shirts to skirts, school uniforms and costumes to business attire and more. Each article of clothing is explored in great detail and shown in multiple body positions with a focus on the forces at work creating those important wrinkles, gathers, and folds in the fabric. To further your skills before applying these techniques to your own drawings, you will find practice sketches to add wrinkles and shadows to in the final chapter of the book.

Grab your drawing supplies and let's go!

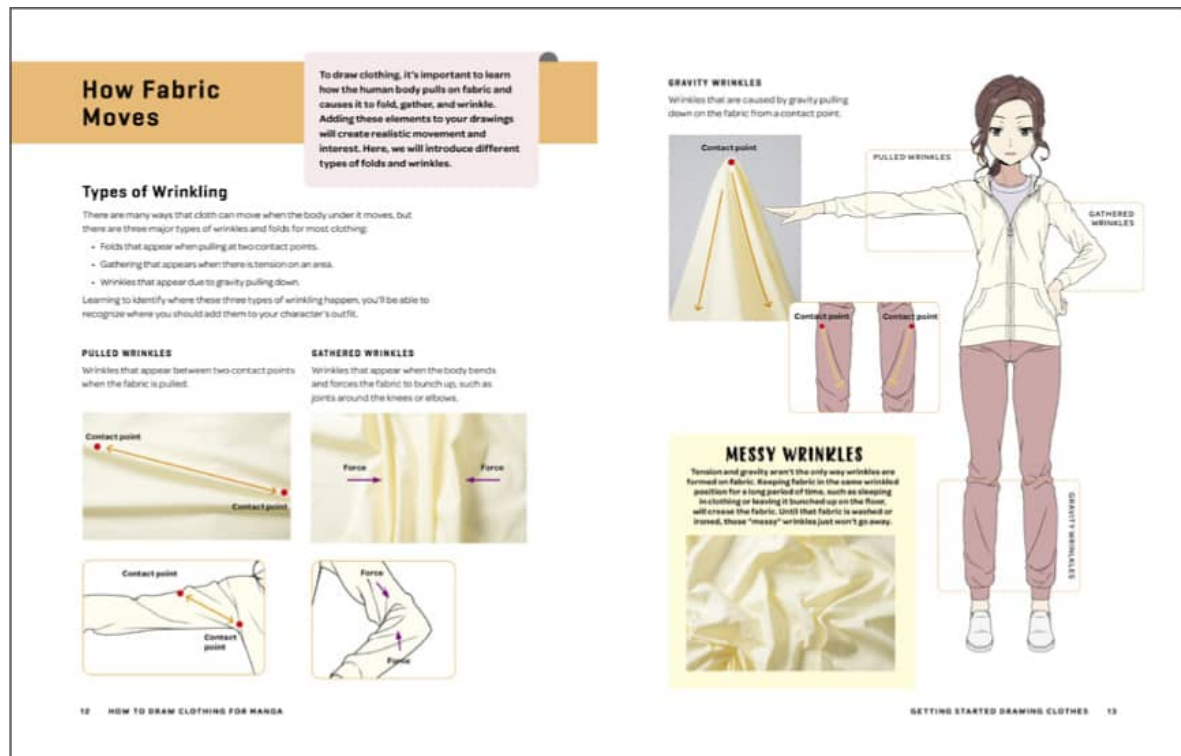


How to Use This Book

In this book, we explain how to illustrate manga clothes through two important details—wrinkles and shadows. You'll also find many tips and tricks to better understand how fabric moves and how subtle details can make your clothing more realistic. Photographs are shared side-by-side with line drawings to break down exactly what to add where. Plus, there are samples you can follow step-by-step before adding to your own drawings.

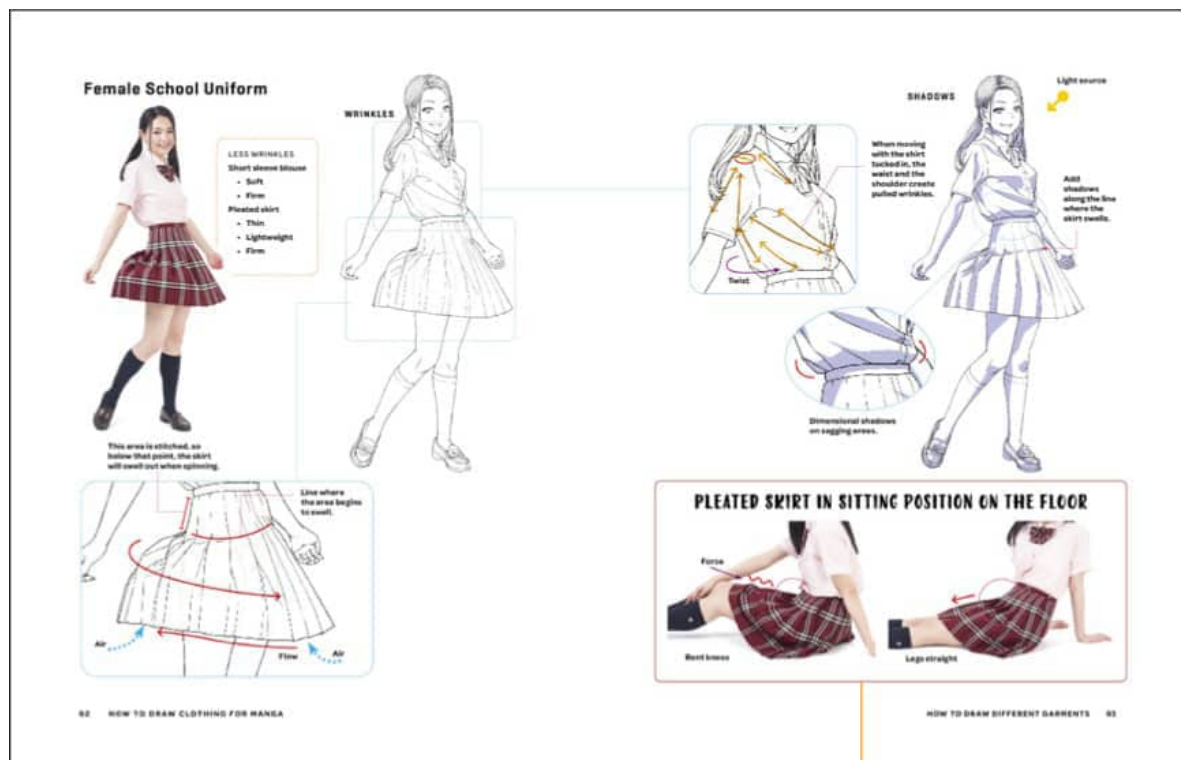
01 Get Started Drawing Clothes

In [chapter 1](#), you'll learn the basics about fabric, drape, wrinkles, and shadows. It's the foundation information you need to successfully draw manga clothes.



02 How to Draw Different Garments

From photography to illustration, in [chapter 2](#) you'll find dozens of example clothing pieces shown with tips on how to refine your drawing to make it more believable.



Watch for helpful sidebars with extra information explaining the forces at work creating wrinkles in each garment.

03 Practice Lessons

Before adding wrinkles and shadows to your own illustrations, practice the techniques you've learned on samples provided, step-by-step.

Draw Wrinkles and Shadows

In this practice lesson, you'll draw wrinkles and shadow following the guide shown. An outline is provided as a blank canvas to add your own linework and shading.

Standing Pose with Overhead Light

This basic standing pose features direct, overhead lighting. You'll have the challenge of including pulled, gathered, and gravity wrinkles as well as the shadows caused by the dramatic light source.



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PRACTICE OUTLINE



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01 Get Started Drawing Clothes

How Fabric Moves

To draw clothing, it's important to learn how the human body pulls on fabric and causes it to fold, gather, and wrinkle. Adding these elements to your drawings will create realistic movement and interest. Here, we will introduce different types of folds and wrinkles.

Types of Wrinkling

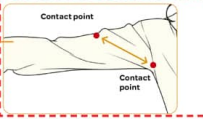
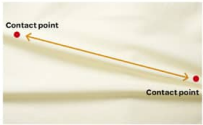
There are many ways that cloth can move when the body under it moves, but there are three major types of wrinkles and folds for most clothing:

- Folds that appear when pulling at two contact points.
- Gathering that appears when there is tension on an area.
- Wrinkles that appear due to gravity pulling down.

Learning to identify where these three types of wrinkling happen, you'll be able to recognize where you should add them to your character's outfit.


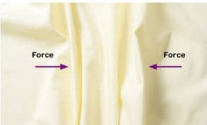
PULLED WRINKLES

Wrinkles that appear between two contact points when the fabric is pulled.



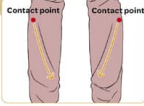

GATHERED WRINKLES

Wrinkles that appear when the body bends and forces the fabric to bunch up, such as joints around the knees or elbows.




GRAVITY WRINKLES

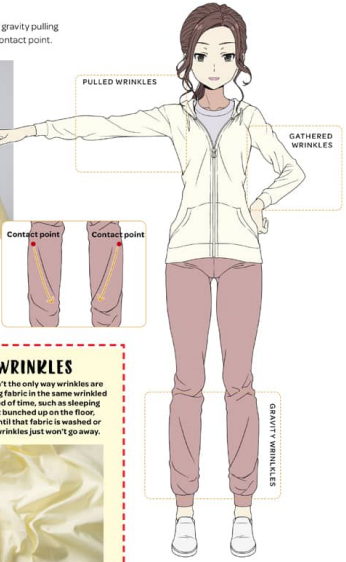
Wrinkles that are caused by gravity pulling down on the fabric from a contact point.



MESSY WRINKLES

Tension and gravity aren't the only way wrinkles are formed on fabric. Keeping fabric in the same wrinkled position for a long period of time, such as sleeping in clothing or leaving it bunched up on the floor, will crease the fabric. Until that fabric is washed or ironed, these "messy" wrinkles just won't go away.











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GETTING STARTED DRAWING CLOTHES 13

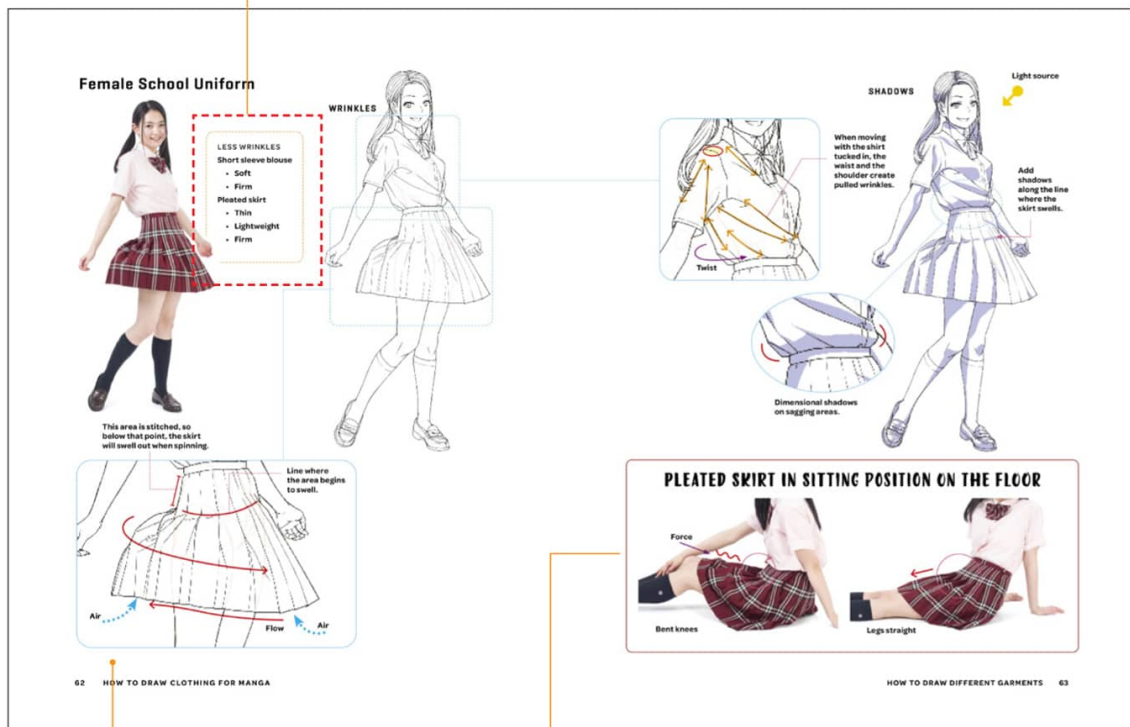
Find useful tips and tricks throughout each chapter.

DIAGRAM SYMBOLS

Contact Point	
Faced Area	
Direction of Force	
Direction of Wrinkle	
Pulled Wrinkles	
Flow of Fabric	

02 How to Draw Different Garments

Detailed information on wrinkles and fabric.

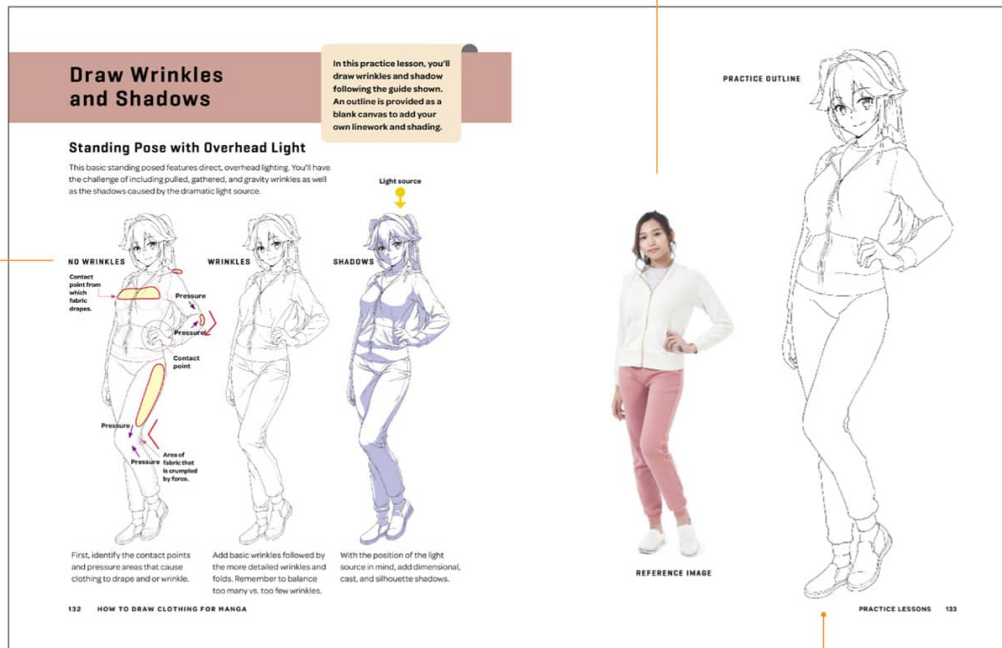


Wrinkles and movement explained.

Additional information on how movement will impact the garment shown.

03 Practice Lessons

See how a sample photo is referenced to create an illustration.



Follow the step-by-step process of adding wrinkles and shadows.

Trace the example shown, then add wrinkles and shadows.

Get Started Drawing Clothes

How Fabric Moves

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Types of Wrinkling

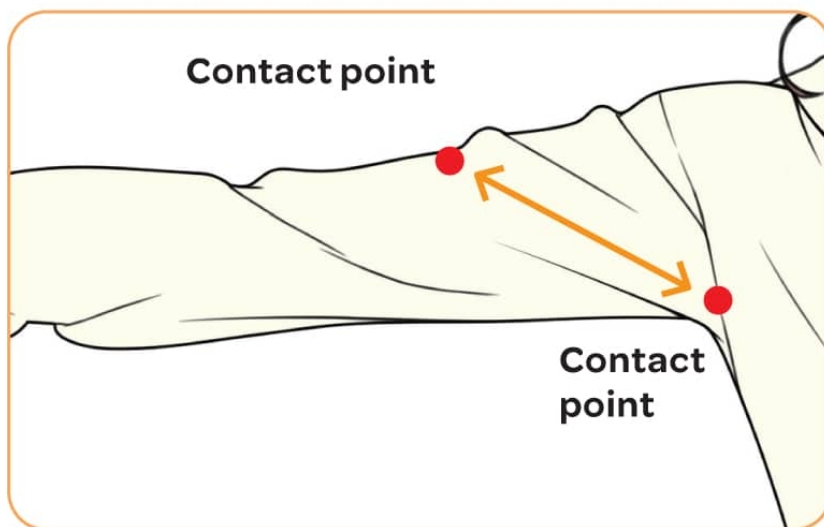
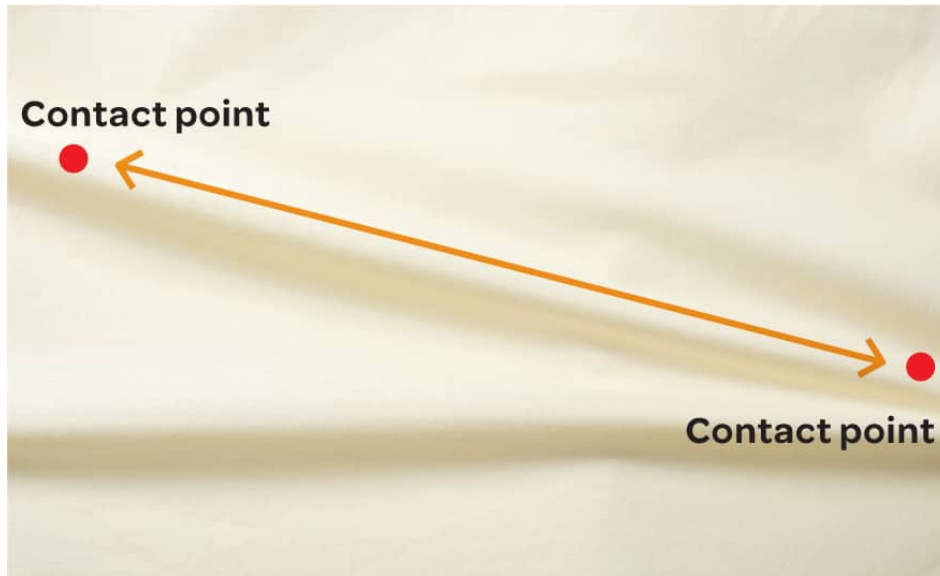
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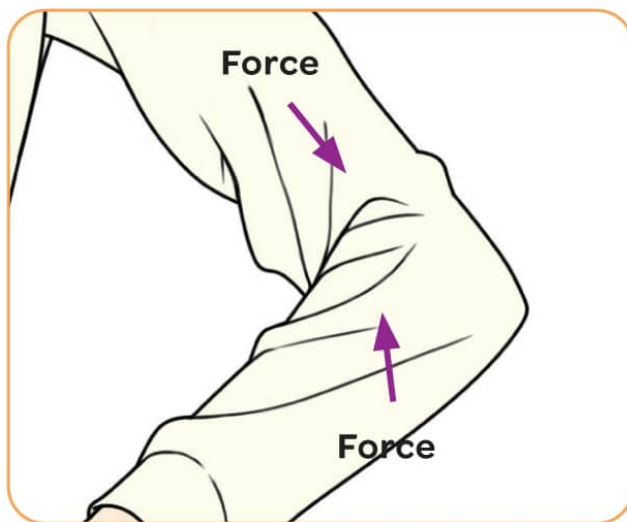
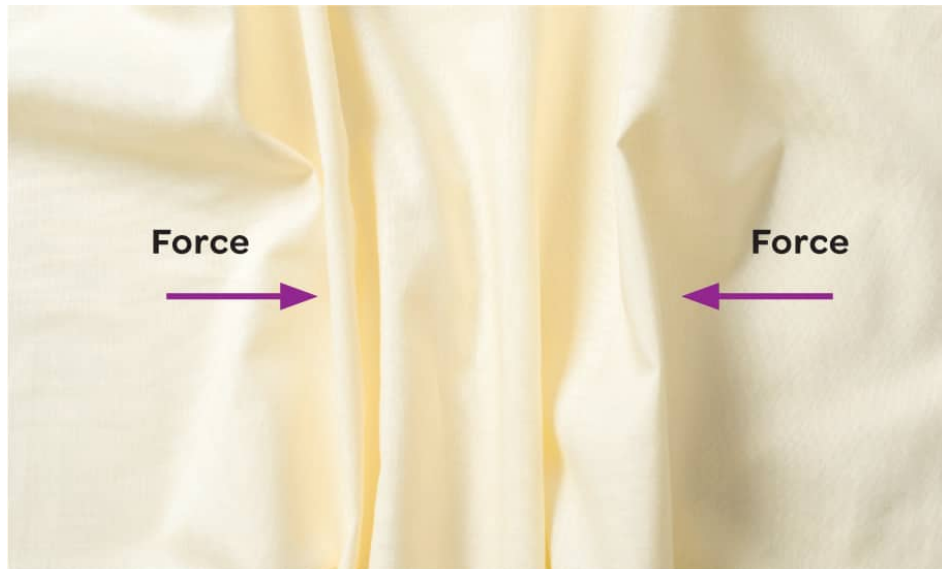
PULLED WRINKLES

Wrinkles that appear between two contact points when the fabric is pulled.



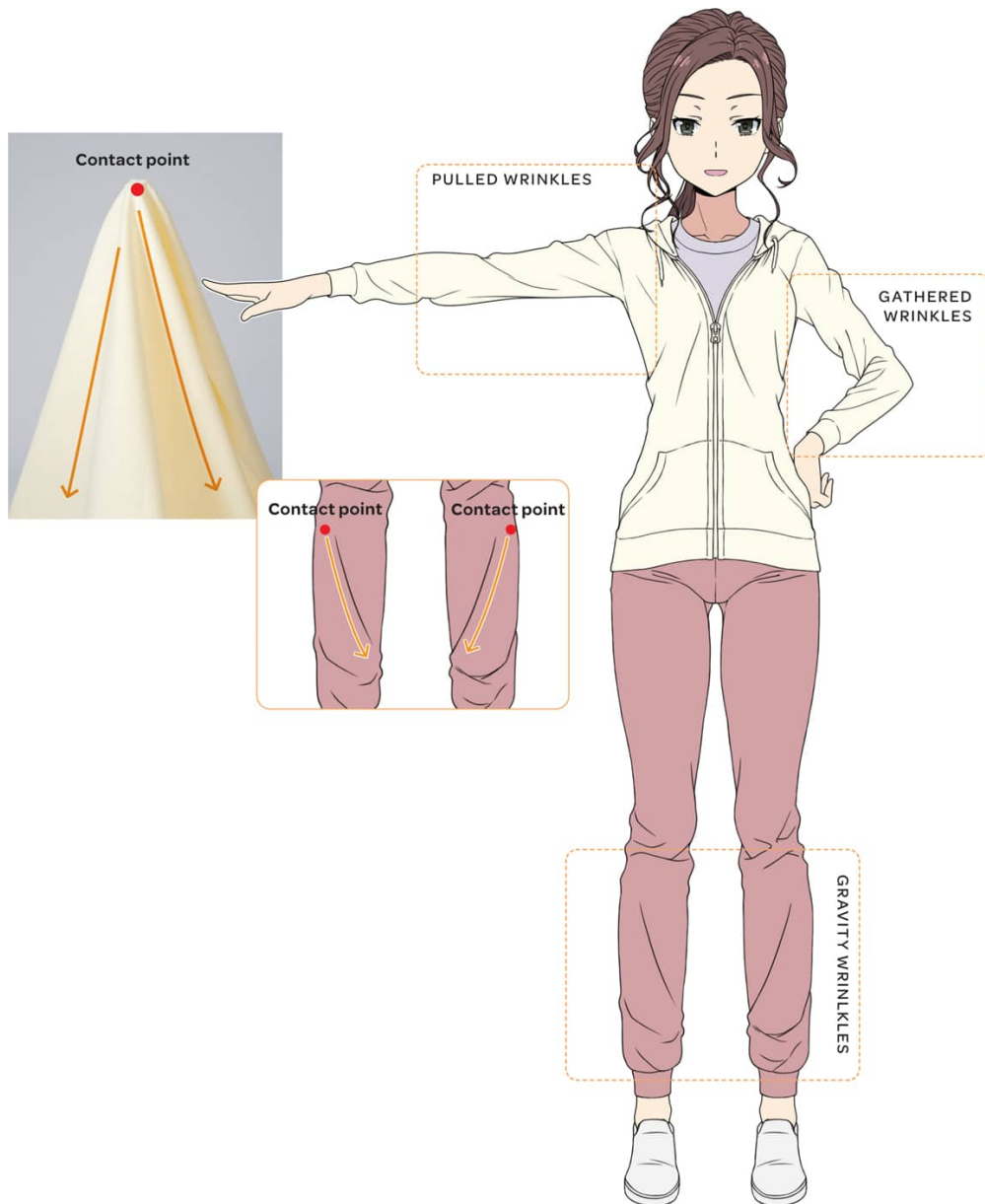
GATHERED WRINKLES

Wrinkles that appear when the body bends and forces the fabric to bunch up, such as joints around the knees or elbows.



GRAVITY WRINKLES

Wrinkles that are caused by gravity pulling down on the fabric from a contact point.



MESSY WRINKLES

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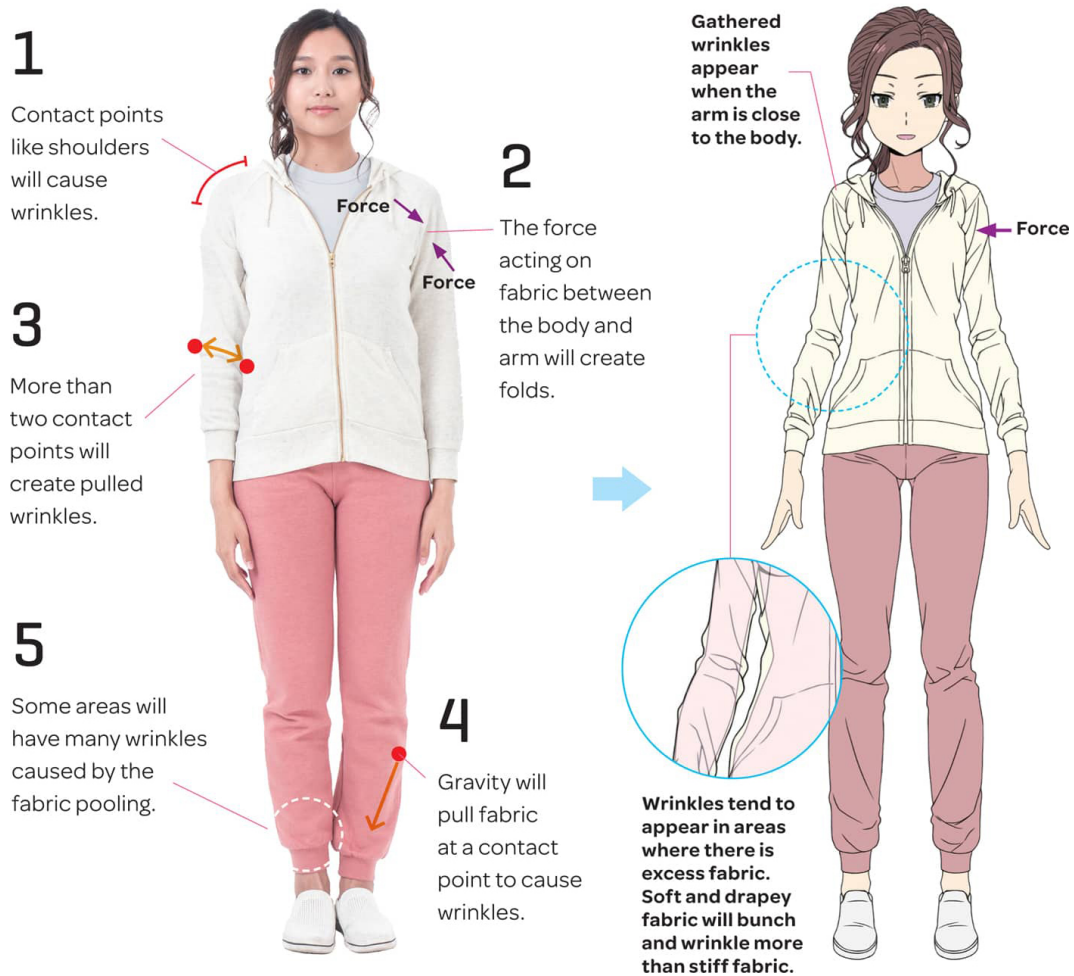
Where to Draw Wrinkles & Folds

As you start to recognize where wrinkles and folds happen on clothing, you'll find some are easier to identify than others. Here, you'll see basic wrinkles, where they are happening, and why, before considering those that are harder to spot.

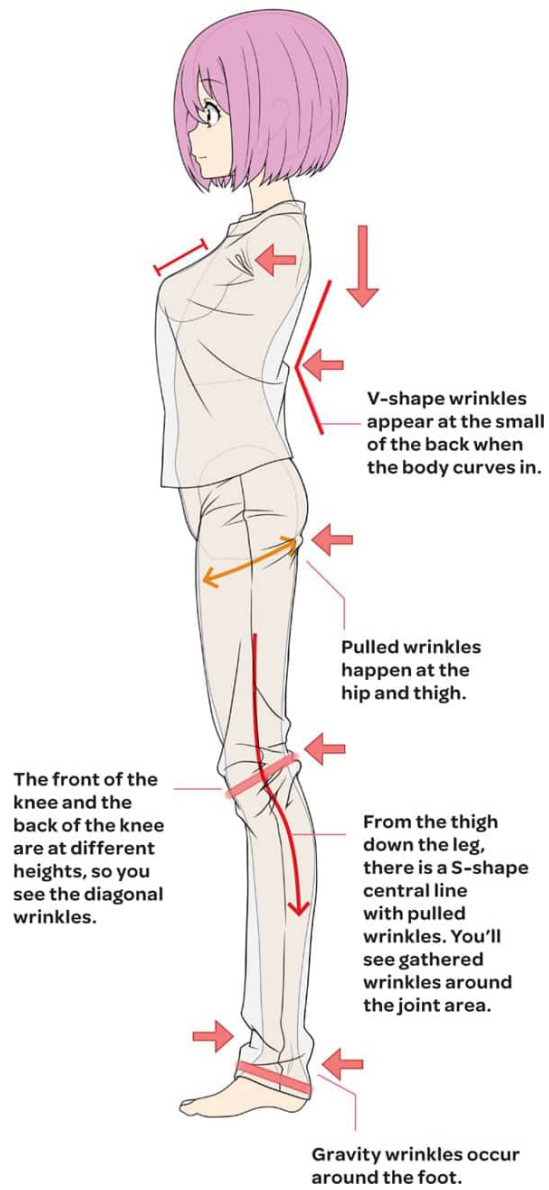
Common Wrinkles

Now that you know the various types of wrinkles, let's think about where you see the wrinkles when you wear clothing and what's causing them.

FRONT VIEW



SIDE VIEW



DIAGONAL VIEW

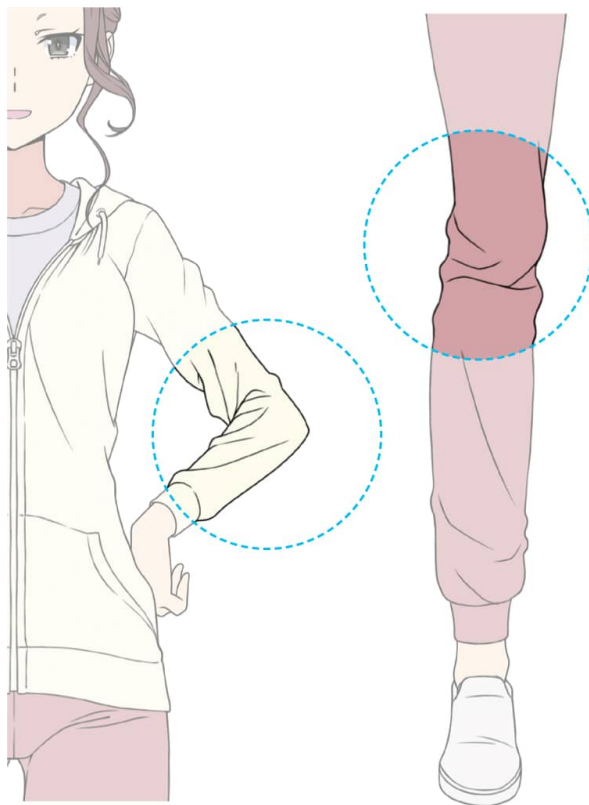


Complex Wrinkles

Now that you understand the areas that wrinkles show up easily, let's look at areas where more complex wrinkles and folds happen.

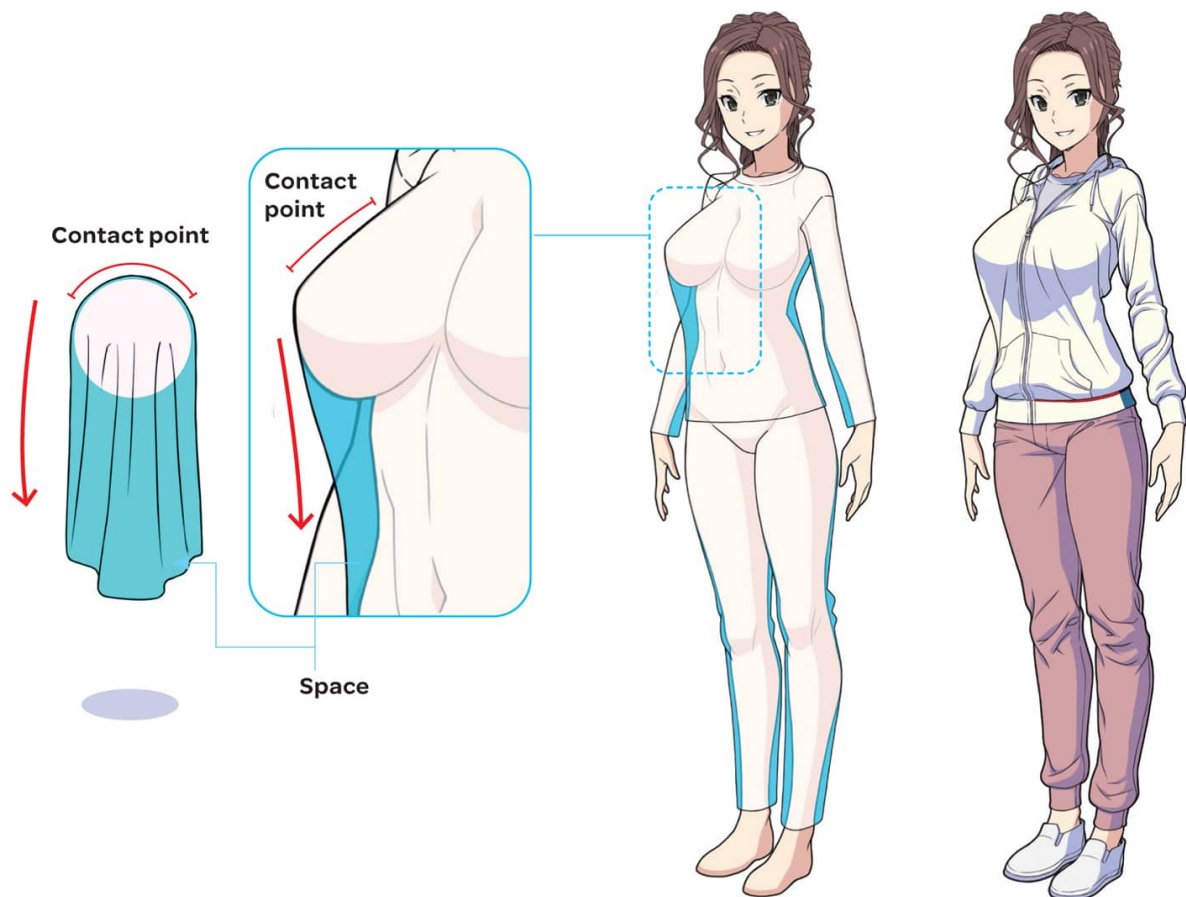
BENDING AT JOINTS

When you draw wrinkles, it is easier to start with joints such as elbows and knees. Bending causes more pulled wrinkles than when the arms or legs are straight. You'll also see pulled wrinkles on the hip joints and underarm areas.



DRAPING OFF THE BODY

Pulled wrinkles are caused by tension between two contact points. You can find similar wrinkles caused by a single contact point and gravity when excess fabric hangs off of a body part. By focusing on the body line under the clothing, you will start to see spaces where the fabric doesn't touch the body. This is due to a contact point and gravity, and whether you want loose or tight clothing will impact the wrinkles and folds.



There is space between the body and the clothing when areas of the body stick out. Loose clothes will have a bigger space and tight clothes will have a smaller space.

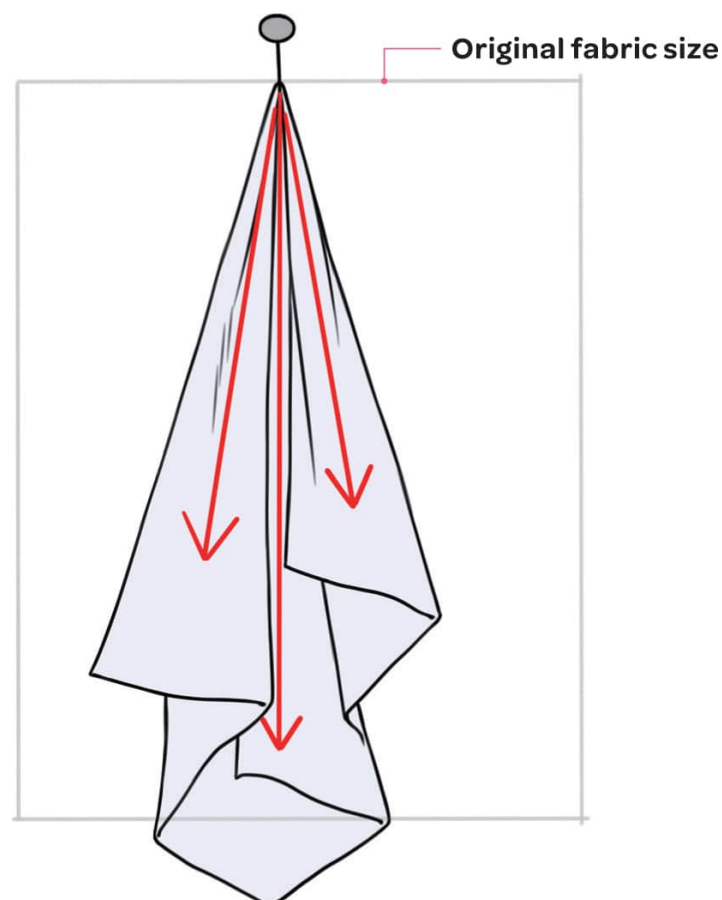
CONTACT POINTS AND GRAVITY

Gravity will significantly change the way a piece of fabric lays, but the number of contact points acting against gravity can have an even larger impact.

Let's take a look at three different scenarios on one piece of fabric: one contact point, two contact points, and two different height contact points. Each case gets different shaped wrinkles.

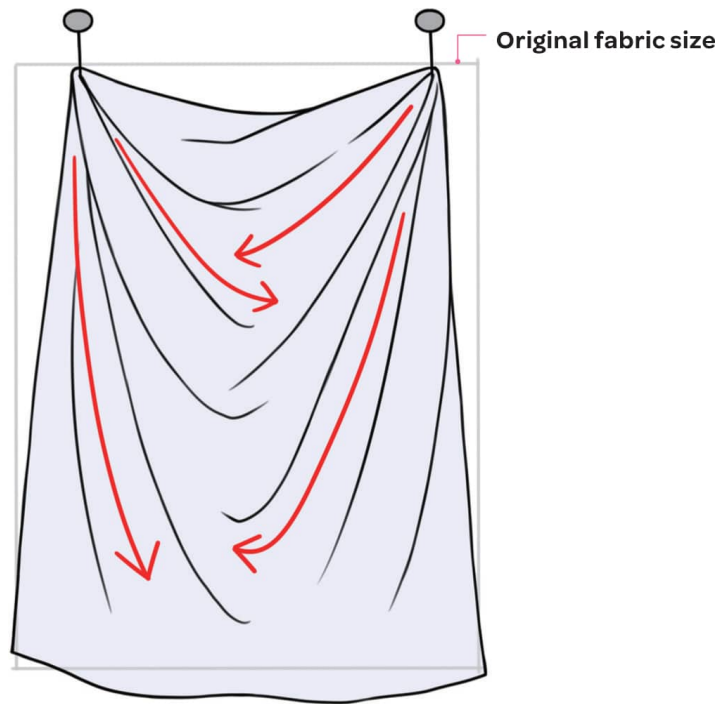
ONE CONTACT POINT

From one contact point, there are sharp, crisp gravity wrinkles.



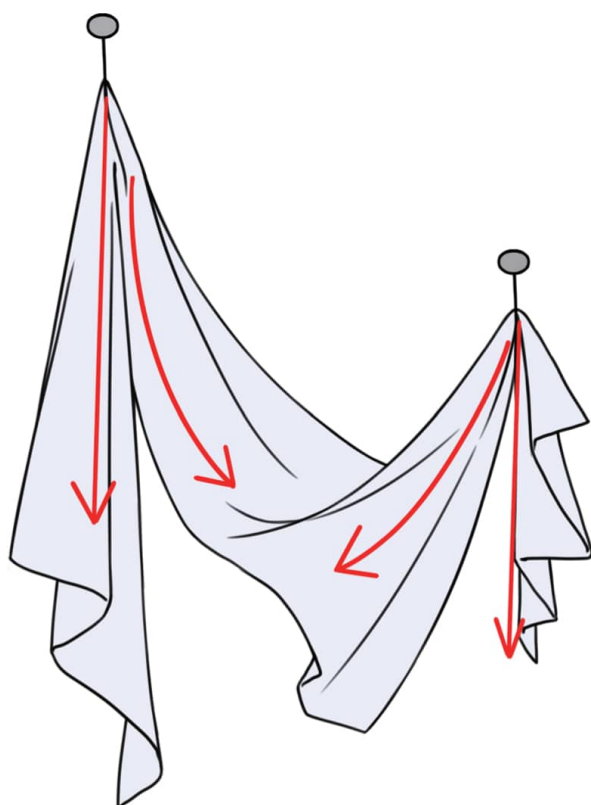
TWO CONTACT POINTS

From two contact points, there are pulled and gravity wrinkles.



TWO DIFFERENT HEIGHT OF CONTACT POINTS

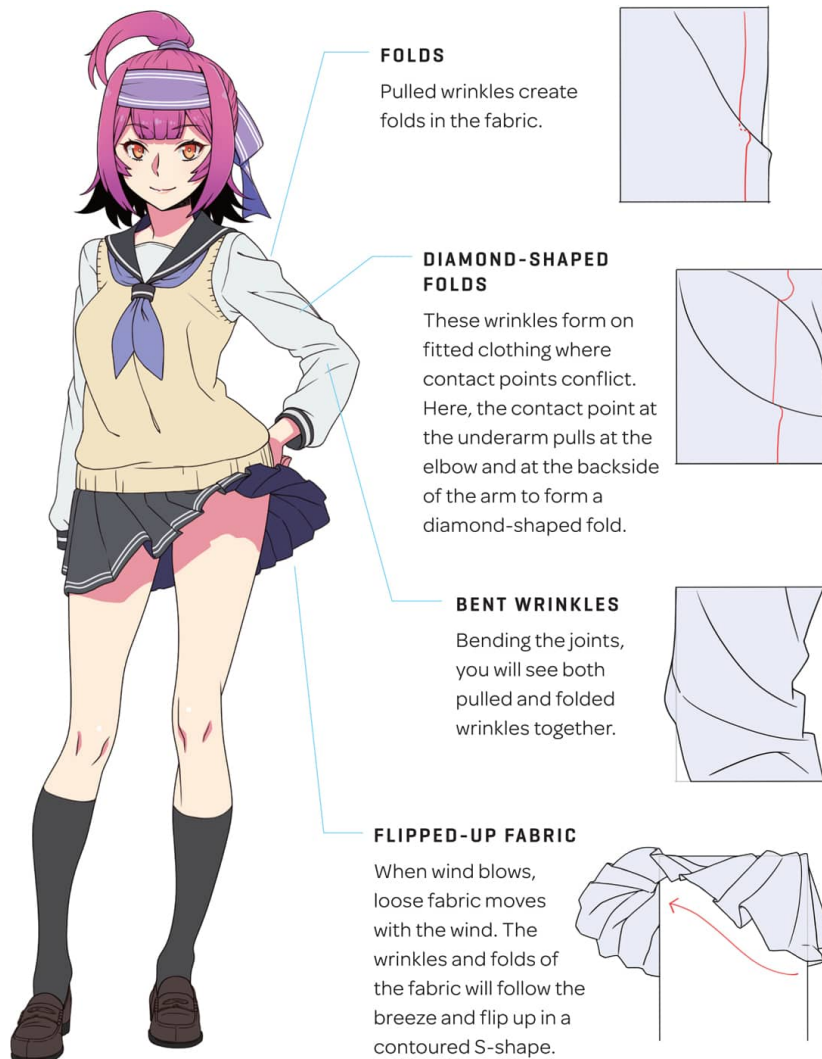
When there are differences in the height of the contact points, wrinkles and folds become more complex.



Unique Wrinkle Shapes

Along with common and complex wrinkle shapes, there are a variety of unique shapes that form when fabric bends and folds onto itself. Here, we will explore those shapes and what causes them.

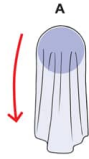
Special Wrinkles



DRAPED WRINKLES

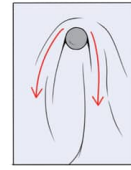
Imagine fabric over a floating ball (A). At the top of the ball, you can see the shape even though it is covered in fabric, but you can't see the shape of the bottom of the ball. The silhouette of the ball is hidden. This is caused by drape and gravity.

Now imagine if you tighten the cloth around the bottom of the ball (B). Tight fabric shows the bottom of the ball's silhouette. The shape of the wrinkles can be changed depending on the type of fabric and the article of clothing.



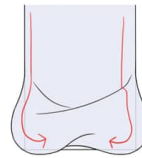
BUTTON WRINKLES

Even buttons can cause wrinkles! Depending on the type of fabric and how it's being pulled, the button wrinkles can change.



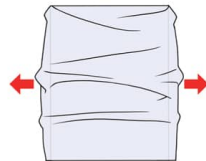
SAGGING WRINKLES

Sagging wrinkles appear around the bottom of a garment near the hem and cuff area due to gravity and excess fabric. Tight fitting clothing will not exhibit sagging.



TENSION WRINKLES

Strong pulling or tension on fabric creates tight wrinkles. When there is little tension on fabric you see the draped wrinkles due to gravity.



OVERLAPPED WRINKLES

When you see the fabric overlapped, you will get exaggerated sagging wrinkles.



Wrinkle Shapes

STREAM SHAPE



Gravity Wrinkle Shape—You see these wrinkles move downward as the fabric hangs off the body.

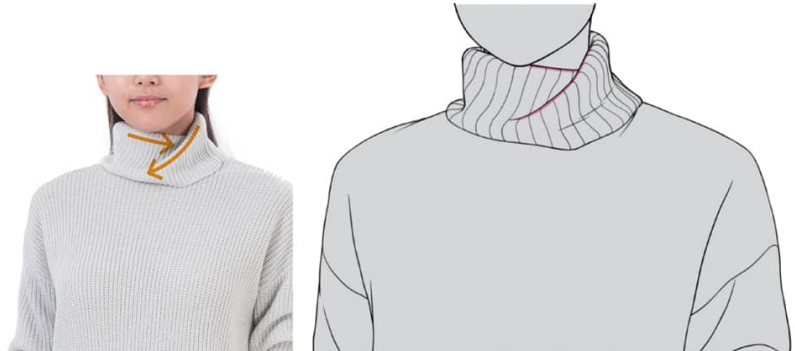


BRANCH SHAPE



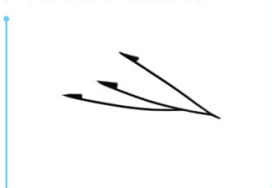
Gathered Wrinkle Shape—This shape is created when fabric is folded between two parts of the body, such as the arm and torso, or when extra fabric is tucked into a waistband or cuff.

Y SHAPE

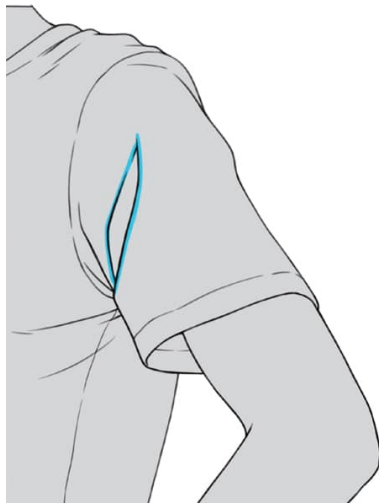


Gravity Wrinkle Shape—When overlapping loose fabric, you will see Y shape wrinkles form.

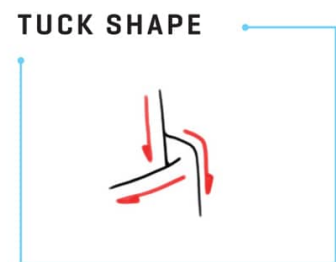
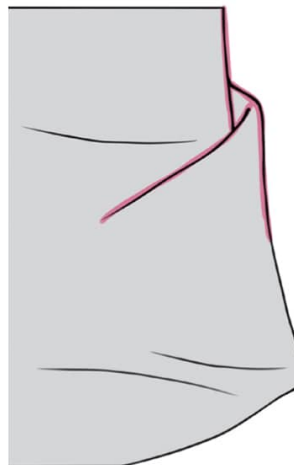
PULLING SHAPE



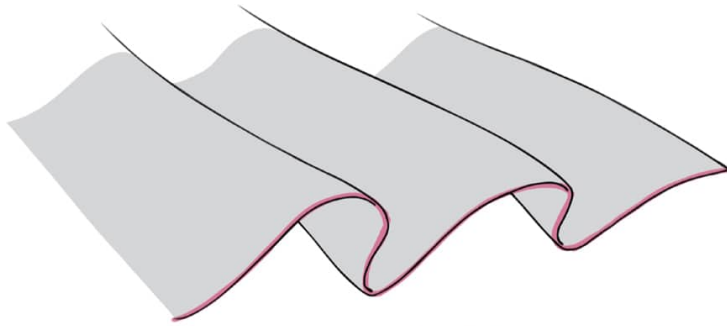
Pulled Wrinkle Shape—This is a common wrinkle shape that appears when more than two contact points pull the fabric.



Gathered & Gravity Wrinkle Shapes—Diamond shape folds occur when the fabric is both gathered and affected by gravity. The clothing bunches up and is also pulled down.



When folds and wrinkles combine, some parts of the fabric may tuck into another area, which produces this tuck shape.



WAVE SHAPE

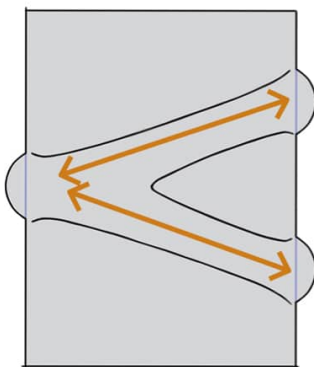


This type of wrinkle shows up when the hem of a skirt is moved by wind. You will see this type of wrinkle on frills and ruffles.

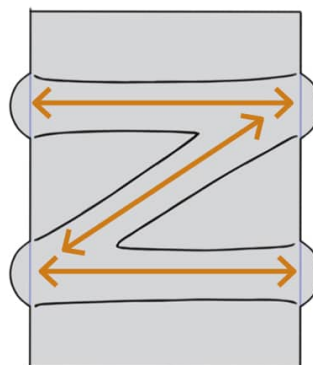
ALPHABET SHAPES

These shapes mainly appear on arm or leg joints when fabric is being stretched and pulled.

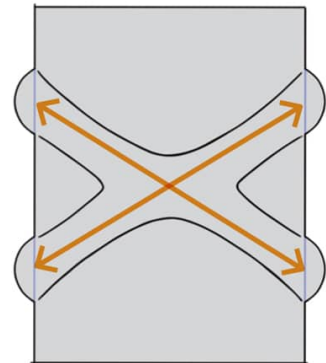
V Shape



Z Shape / N Shape



X Shape





A single article of clothing is likely to have many different combinations of the alphabet wrinkle shapes shown.

PRACTICE

IDENTIFY THE WRINKLES

You learned a lot about wrinkles! How many different types of wrinkles can you identify in the illustrations below?



Understanding Fabric Textures

Wrinkles and folds change with the type of fabric used to make a garment. Denim used in jeans can be stiff and rigid, the soft cotton of a t-shirt can be loose and drapery. Here, we'll explore how to draw different fabric qualities like stiffness, weight, and fit.

Tension and Flow

Expressing the stiffness of a piece of fabric can be challenging, but the following exercise can help make it easier. The two key words to understand are tension and flow. Before explaining these terms, look at the six wavy lines below. Which line do you think is the "softest" and which do you think is the "hardest"? Put all six in order from softest to hardest.



Did you put the lines in order from F > C > A > D > B > E? Why did you see them in the order you did? It's flow and tension!

FLOW

Flow is the steady movement, it looks soft and gentle. Think of a S-curve.

TENSION

Tension is about strain but, for our purposes, it creates sharp angles and crisp corners. If the tension is rigid (pointed), it looks stiffer.



Line F has very little tension. The gentle flow of the line implies softness.

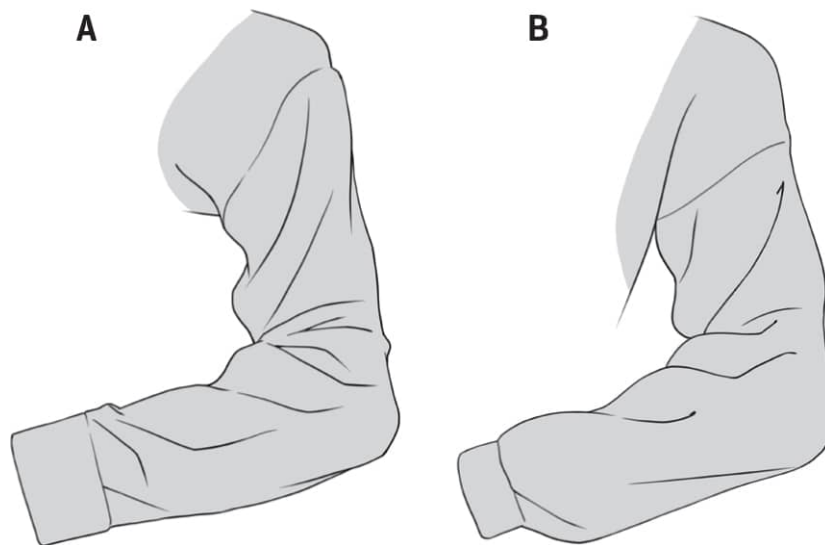


Line E line is rigid with very little softness. This implies structure and stiffness.

Fabric Texture

Let's take a look at wrinkles on clothes while focusing on flow and tension. Sleeves A and B look subtly different. Look closely and you'll notice that the lines of sleeve A are sharper, crisper lines compared to sleeve B, which are softer, gentler curves.

Sleeve A has more tension, it fits closer to the body, and doesn't drape or hang off the arm as much as sleeve B. Sleeve B has more flow, it sags at the wrist and off the elbow, and it appears to be looser overall.



STIFF

Pulled wrinkles have sharp angles.

Sharp folds at the elbow show a tight fit.

Strong tension and very little flow to the wrinkles imply stiff texture.

SOFT

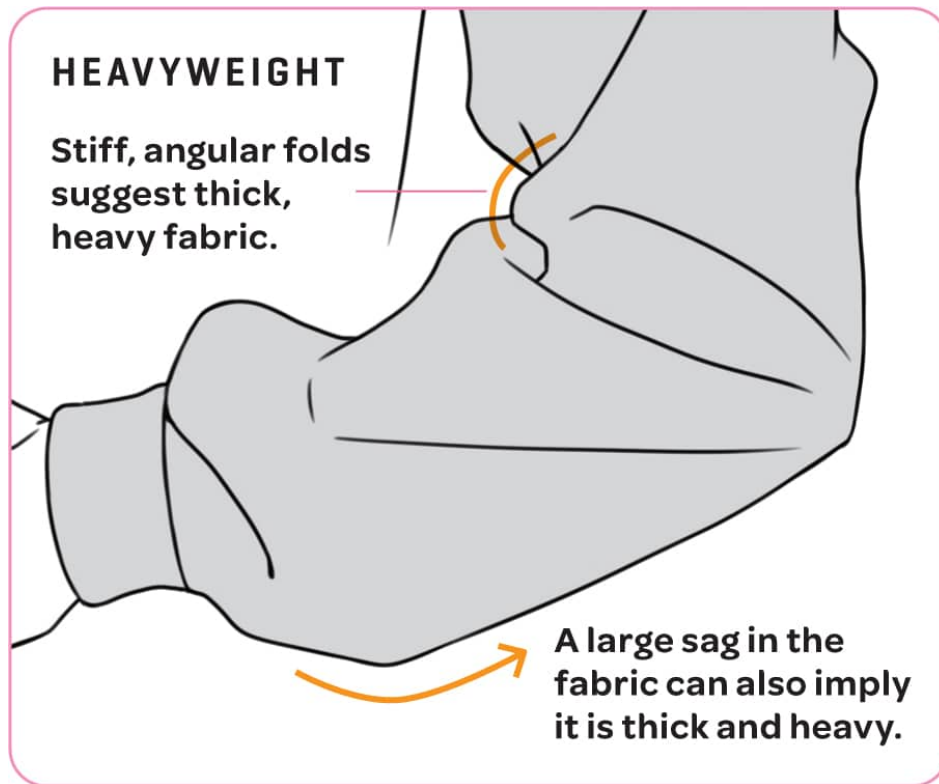
Soft, sagging wrinkles show flowing fabric.

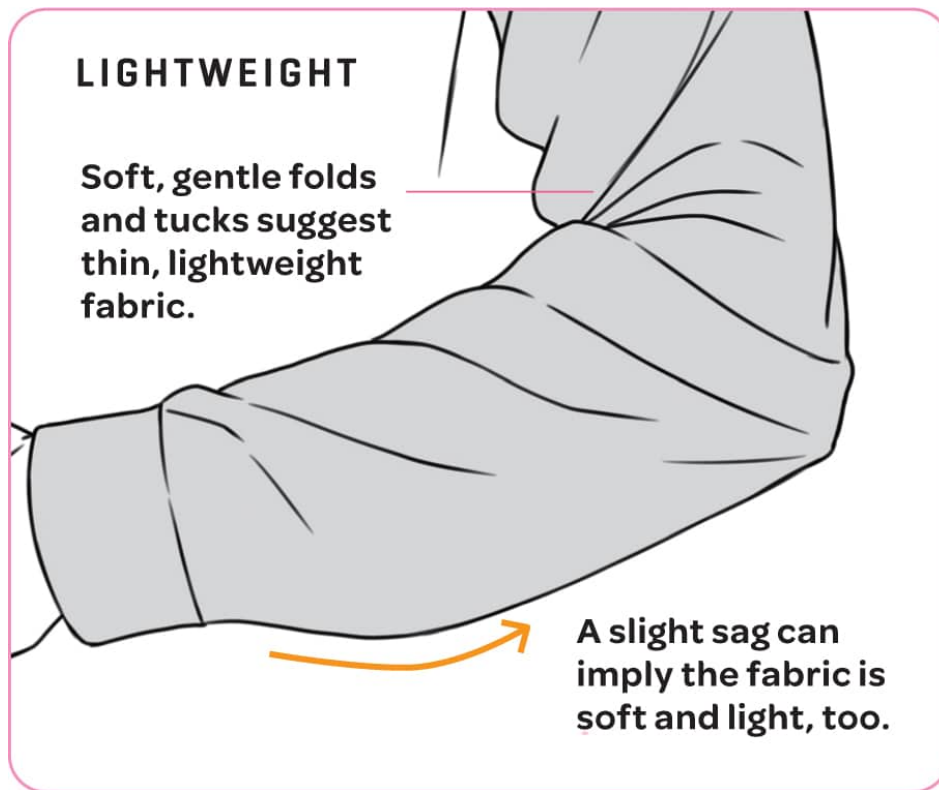
Few wrinkles at the elbow show a looser fit.

Soft S-shaped wrinkles and little tension suggest soft texture.

Fabric Weight

Fabric weight (how stiff or soft it is) can be illustrated by the sagginess on fabric.



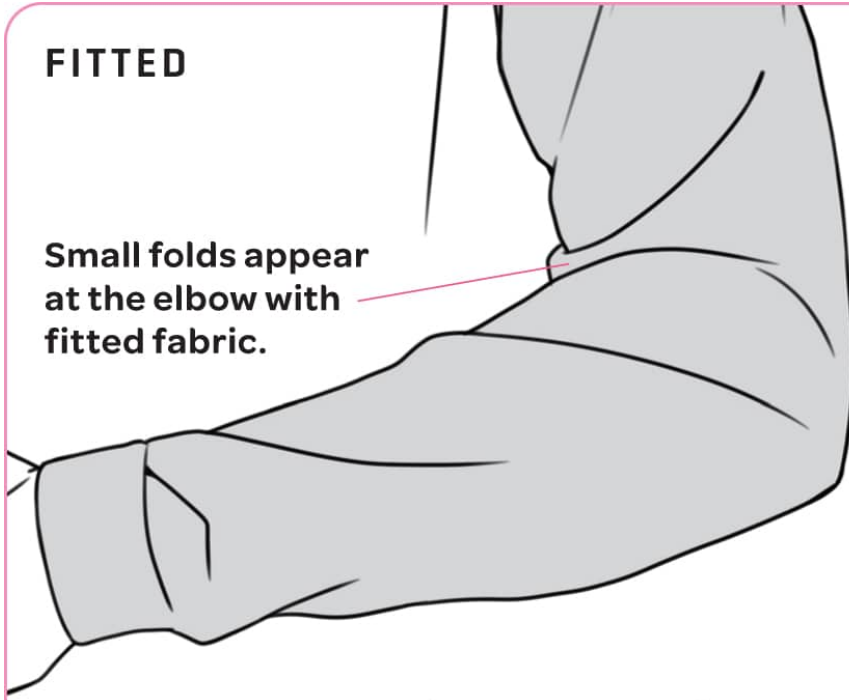


Fit of Clothes

When clothing fits the body well, with very little excess fabric, there are fewer wrinkles. When clothing is oversized, or larger than the body the fabric is covering, there are more wrinkles and folds in the excess fabric.

FITTED

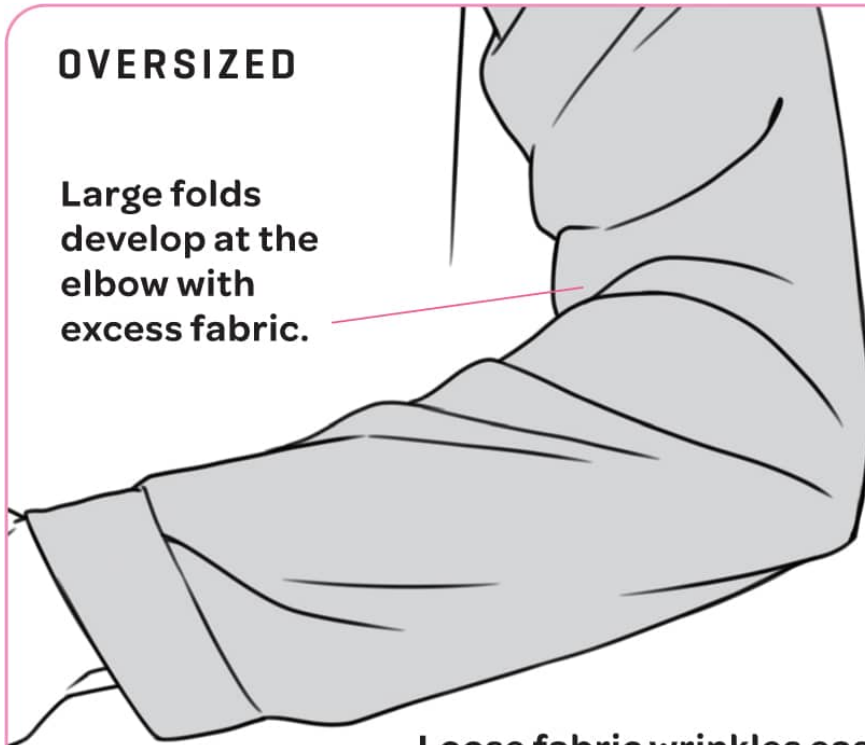
Small folds appear
at the elbow with
fitted fabric.



Fewer wrinkles form on fitted fabric.

OVERSIZED

Large folds
develop at the
elbow with
excess fabric.



Loose fabric wrinkles easily.

PRACTICE

IDENTIFY THE FIT AND FABRIC

Think you're a fit and fabric expert? Cover the details of each of these shirts and see if you can guess the texture, weight, and fit.



- **Soft texture**
- **Lightweight**
- **Slim-fit**



- **Soft texture**
- **Heavyweight**
- **Loose-fit**



- **Soft texture**
- **Lightweight**

- **Loose-fit**



- **Stiff texture**
- **Lightweight**
- **Slim-fit**

FABRIC THICKNESS AND WRINKLES

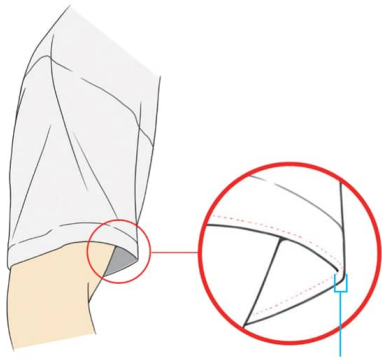
Fabric can have the same texture, but different weight or thickness. So, how do you show different thicknesses of the same texture? By how close together the wrinkles appear. The thinner the fabric, the easier it is for the fabric to fold up into wrinkles that are close together. The thicker the fabric, the more difficult it is to scrunch the fabric, which makes the wrinkles spread out further apart.



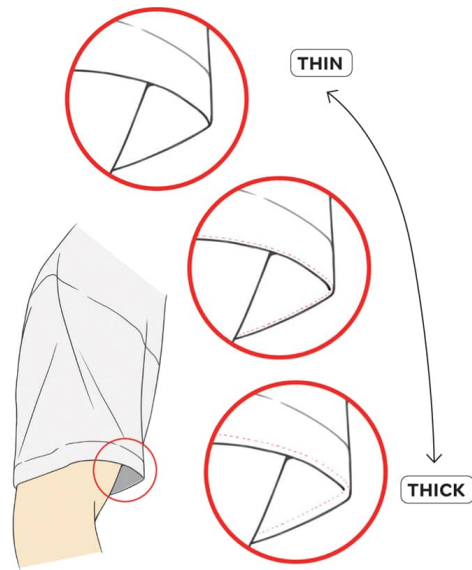
It's the same for clothing. Depending on details like whether the fabric is brand new or worn out, dry cleaned or machine washed, you get different types of wrinkles based on the thickness of the fabric. Take a closer look at your own clothing and start to notice how different fabrics wrinkle and fold as you wash and wear them.

LAYERS OF FABRIC

Clothing has specific areas where the fabric is folded back on itself to hide raw edges and produce a clean finished garment. You'll see it most often at cuffs and hems. By adding one little extra step on these areas, you can change the thickness of fabric.



This empty space suggests the thickness of fabric. If this space gets bigger, the fabric appears to be thicker.

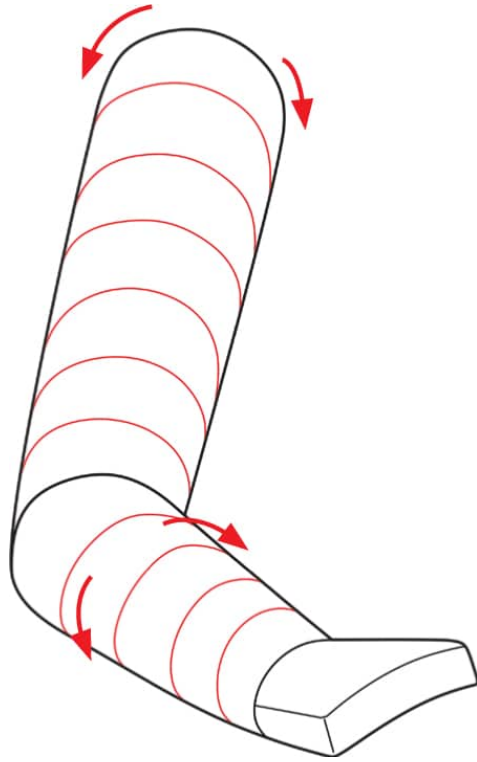


Drawing Fabric on a 3-D Form

Fabric is essentially 2-D. It's very flat, it has height and width, but almost no depth. In this section, you'll learn how to wrap that 2-D object around a 3-D form, the human body. By understanding how to wrap the body in fabric, you'll be able to better identify contact points, areas of tension and force, and where wrinkles appear.

Basic Cylinder Form

Most human body parts, such as arms, legs, and torso, are basically cylinders. Clothes follow the shape of the body, so it's important to think about these shapes when you draw wrinkles.



An arm is a simplified cylinder.



Muscles change the shape of the cylinder somewhat, but it is still a round, tube shape.

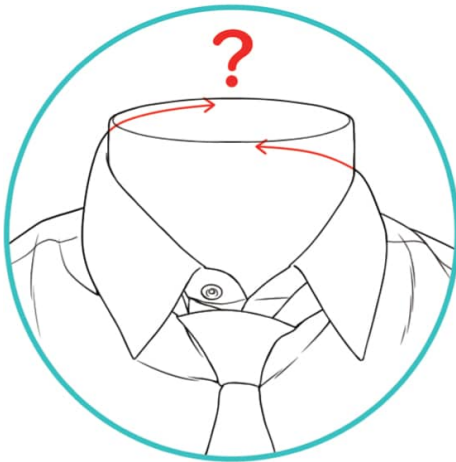


Think about wrapping fabric around the arm and pulling it to the back of body. Fabric twists and turns with the contours of the cylinder.

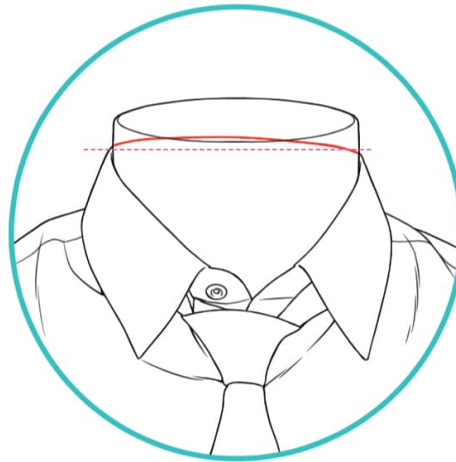
COLLARS AND CUFFS

When you draw a collar or cuff, make sure it is level around the neck. You don't want one side higher than the other. It helps to imagine an invisible line running from side to side around the back of the neck or wrist.

DON'T



DO



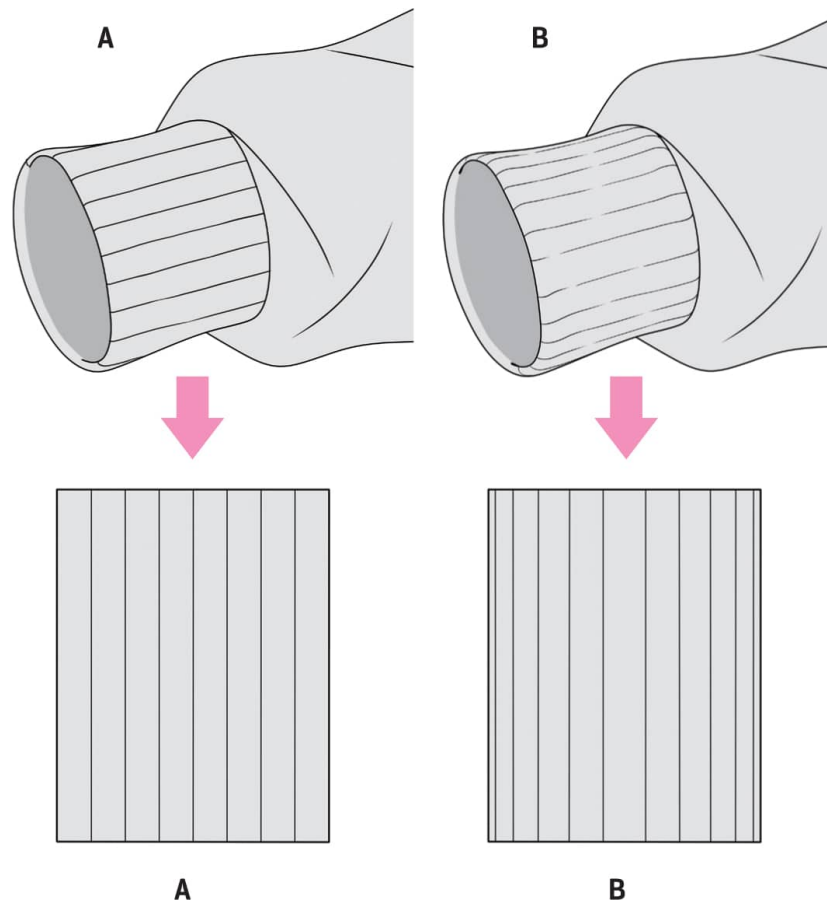
Perspective

You can bring dimension to your drawing by adding perspective.

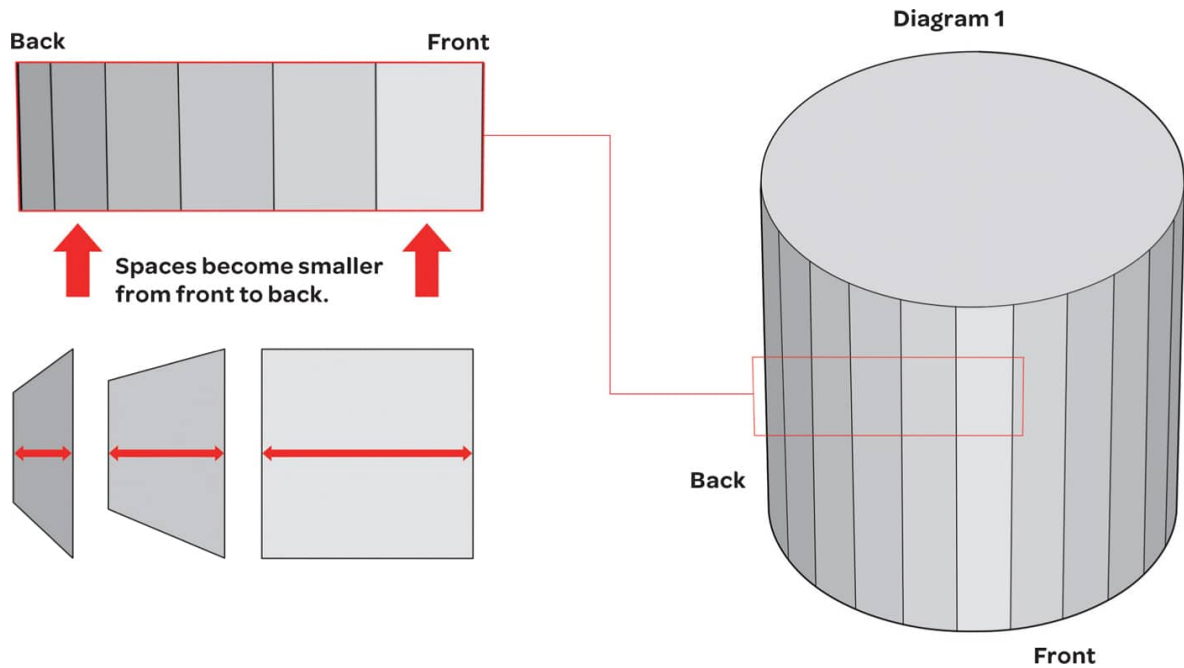
Comparing cuff A and cuff B, you'll see one appears more realistic. The ridge lines of cuff B are drawn with perspective in mind, while cuff A just shows equally spaced lines.

If you simplify both cuffs, it's easier to see the change in the spacing. The spaces are equal all

the way around cuff A. The spaces narrow as they reach the edges on cuff B.



To better understand why the narrow spaces of cuff B look more realistic, let's look at an illustration of a cylinder (diagram 1). If you take a cross section of the cylinder, you'll see it has the same narrowing that appears on cuff B. Perspective compresses the lines as they move from front to back.

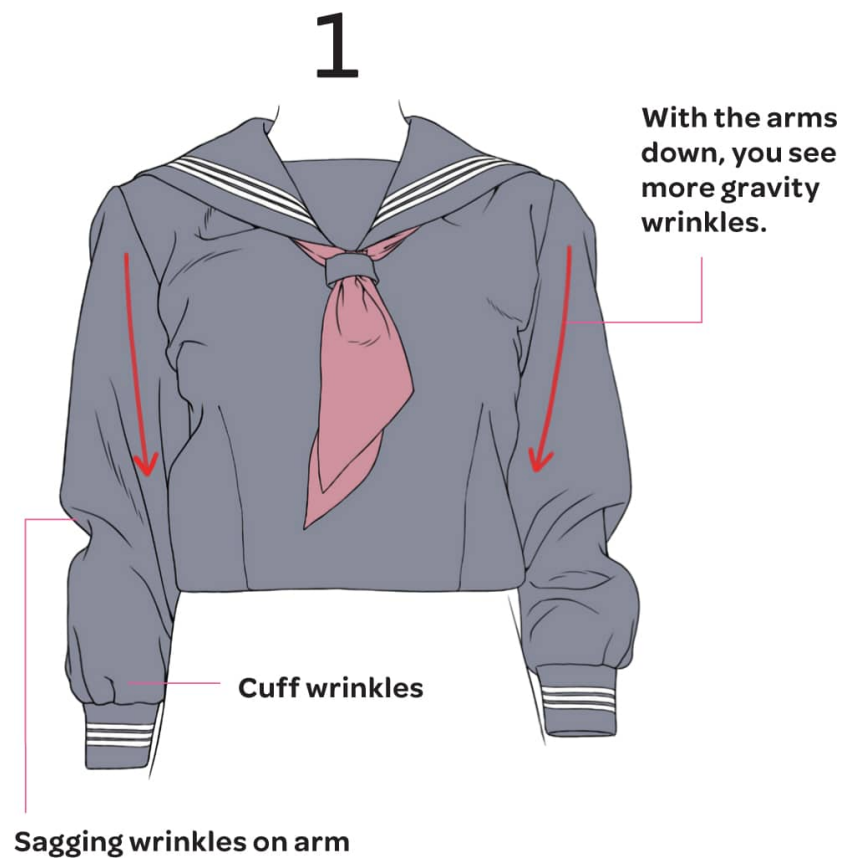


When you tilt a flat surface, you'll see the same effect. As the surface tilts away from you, the back looks narrower. Reduce the spacing to express depth.

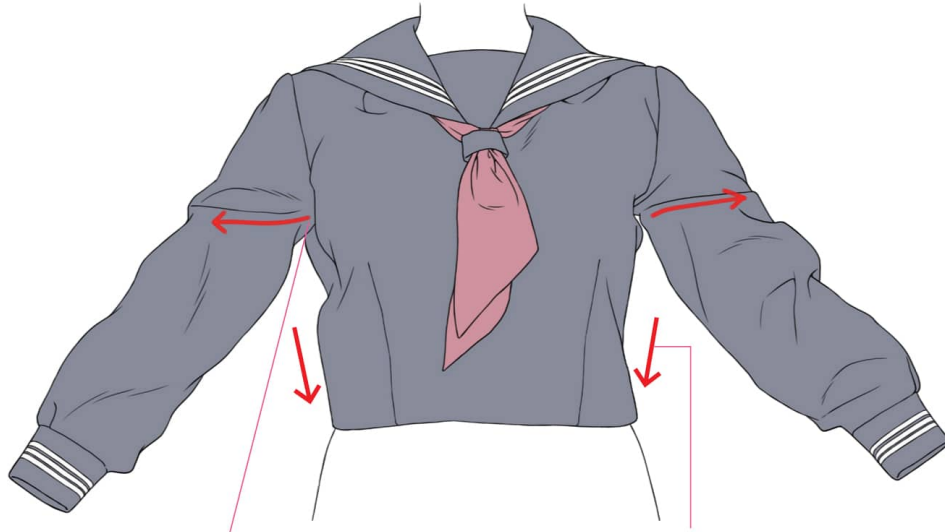
When Body Parts Move

Let's take a look at the movement of wrinkles when body parts move.

Arms



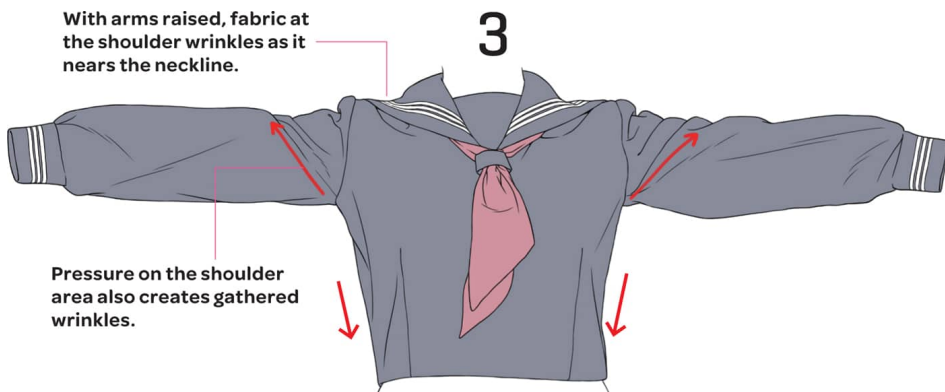
2



Contact points on underarm and upper arm pull, causing horizontal tension wrinkles.

Sagging at the hem becomes more obvious as arms are raised.

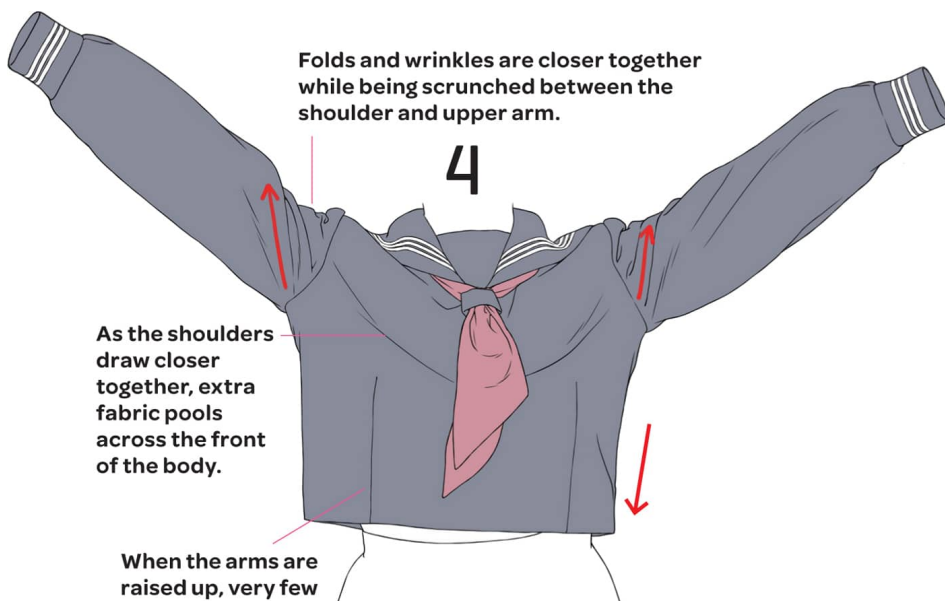
3



With arms raised, fabric at the shoulder wrinkles as it nears the neckline.

Pressure on the shoulder area also creates gathered wrinkles.

4



Folds and wrinkles are closer together while being scrunched between the shoulder and upper arm.

As the shoulders draw closer together, extra fabric pools across the front of the body.

When the arms are raised up, very few wrinkles appear at the hem.

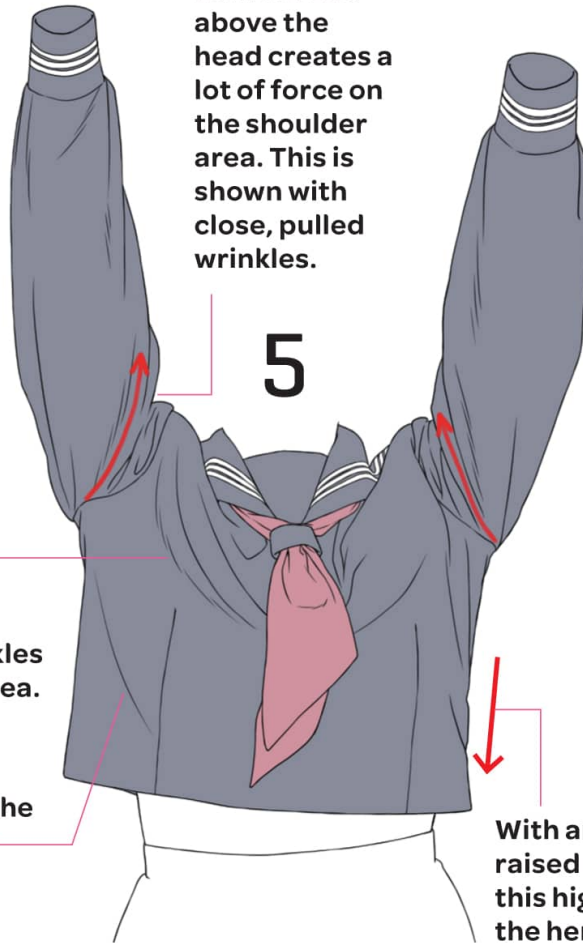
Arms raised above the head creates a lot of force on the shoulder area. This is shown with close, pulled wrinkles.

5

Raised arms create loose, sagging wrinkles around the chest area.

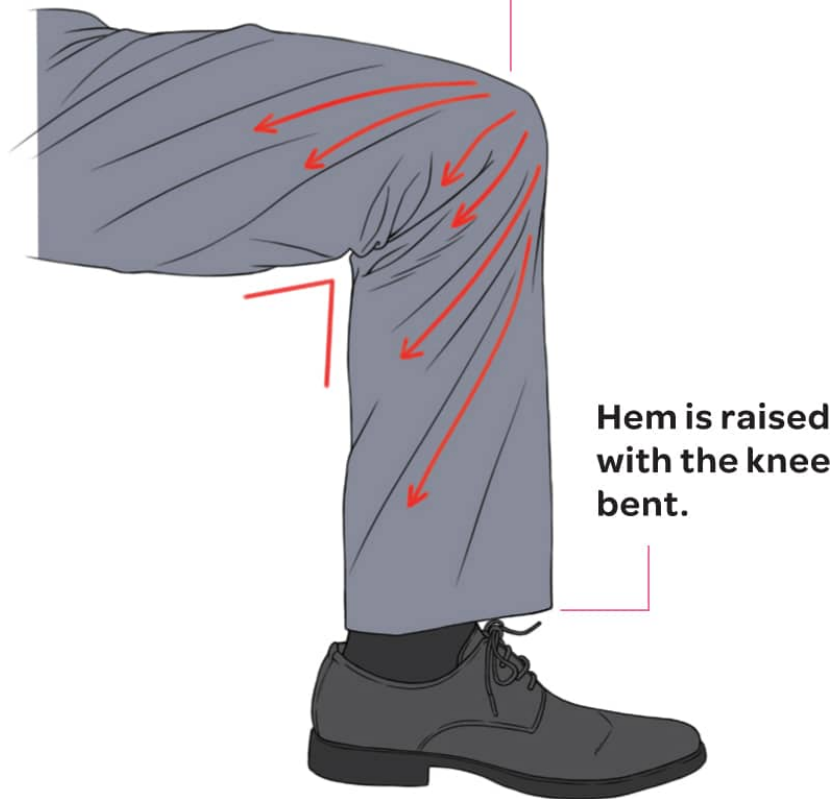
Gravity wrinkles from the underarm to the hem.

With arms raised this high, the hem is pulled wide.

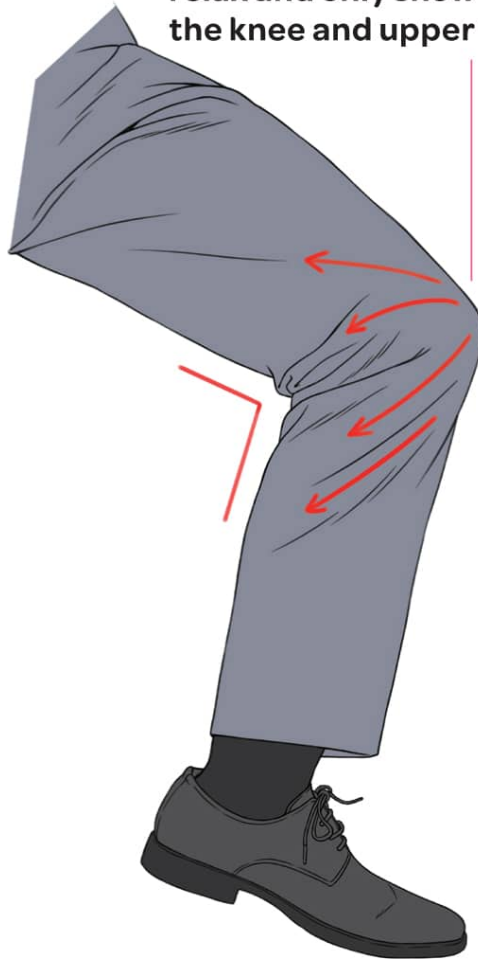


Legs

- 1** With the knee bent, pulled wrinkles form from the front of the knee to the back of the knee.



2 As the leg begins to straighten, the wrinkles relax and only show around the knee and upper thigh.



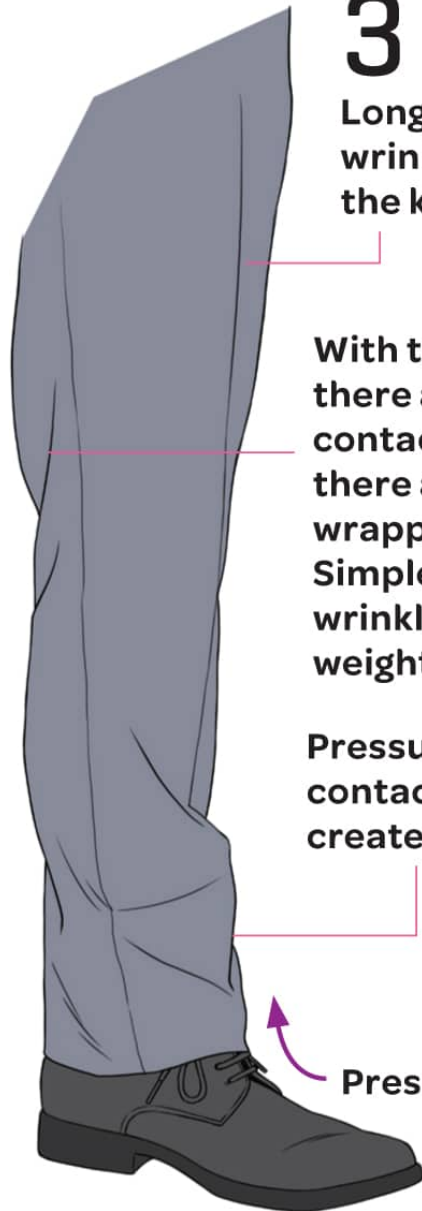
3

Long, straight wrinkles without the knee bent.

With the leg straight, there are fewer contact points. So, there are no wrinkles wrapping the knee. Simple gravity wrinkles imply a mid-weight fabric.

Pressure on the area in contact with the shoe creates wrinkles.

Pressure



Understanding Shadows

There are two distinct types of shadows. The first is the shadow that is cast by an object blocking direct light. The second is the shadow on the object itself, referred to as shade.

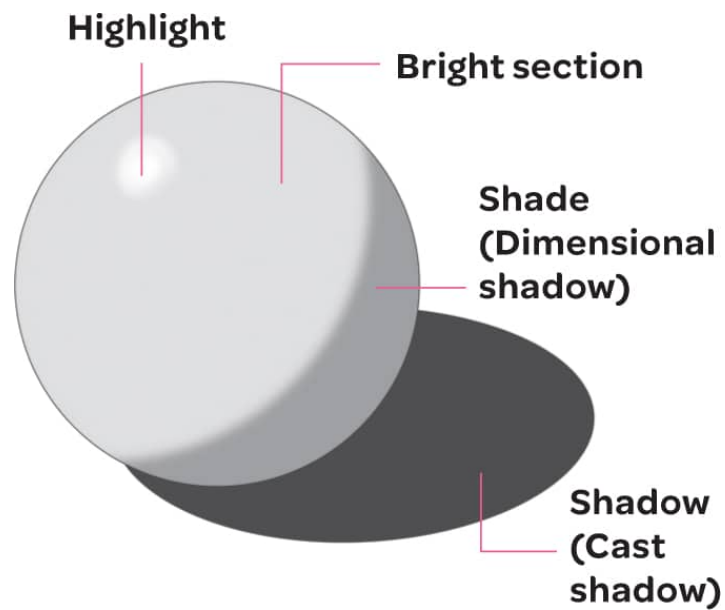
Understanding both and adding them to your drawings is another step to creating more realistic illustrations.

Types of Shadows

Shade and shadow are both considered shadows but they have different meanings. Here, we will explain not only differences of shade and shadow but also the important silhouette shadow, called shimakage, and where these are seen on clothing.

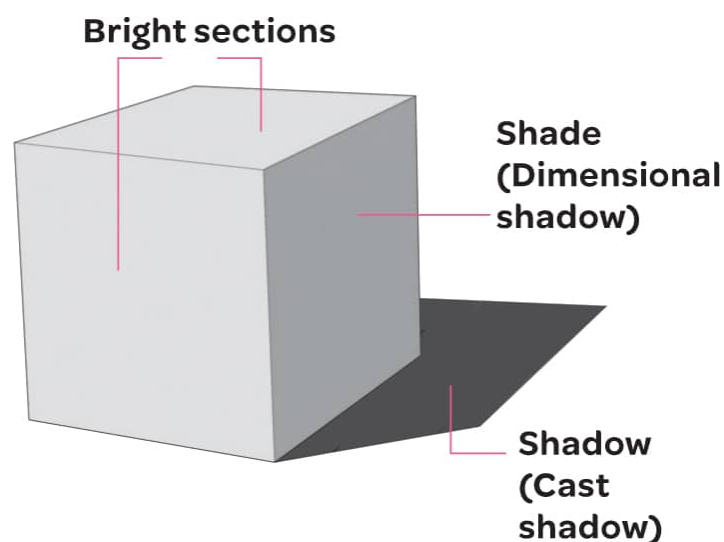
SHADE (DIMENSIONAL SHADOW)

The shaded area of an object shows that it is three-dimensional. The bright section fades to shade where the shape begins to block the light source. Shade appears on the opposite side of light source. This is called a dimensional shadow.



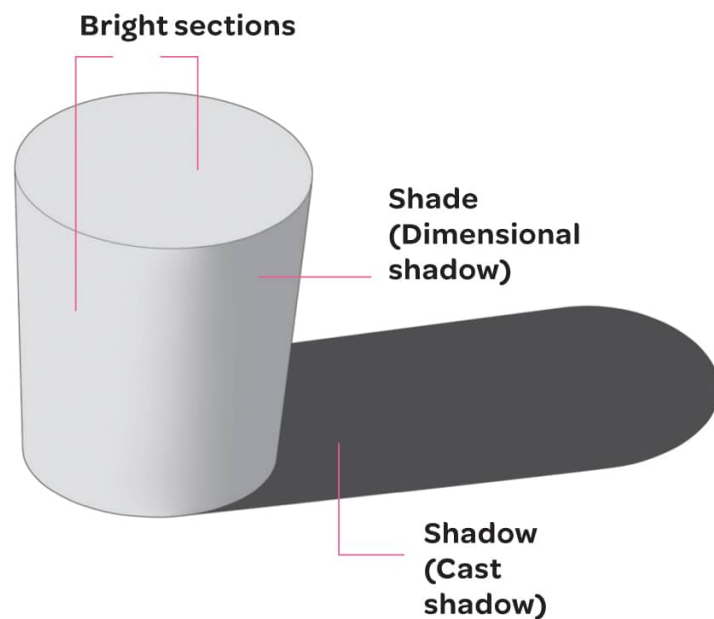
SHADOW (CAST SHADOW)

Shadow is an area of darkness created when a source of light is blocked by an object. The shape of the shadow is the same as the object and appears on the surface closest to the object. This is called a cast shadow.



SHIMAKAGE (SILHOUETTE SHADOW)

Shade and shadow are the most common shadows. However, there is technique in animation called shimakage. This is shadow that does not belong to a particular object. These shadows float like an island in water, so it is called shima (island) -kage (shadow).





Shimakage are shadows cast by wrinkles that may not have wrinkle lines associated with them. If you draw every single wrinkle on a garment, it would be visually overwhelming. So, instead of drawing all the lines, shadows are used to imply dimension.

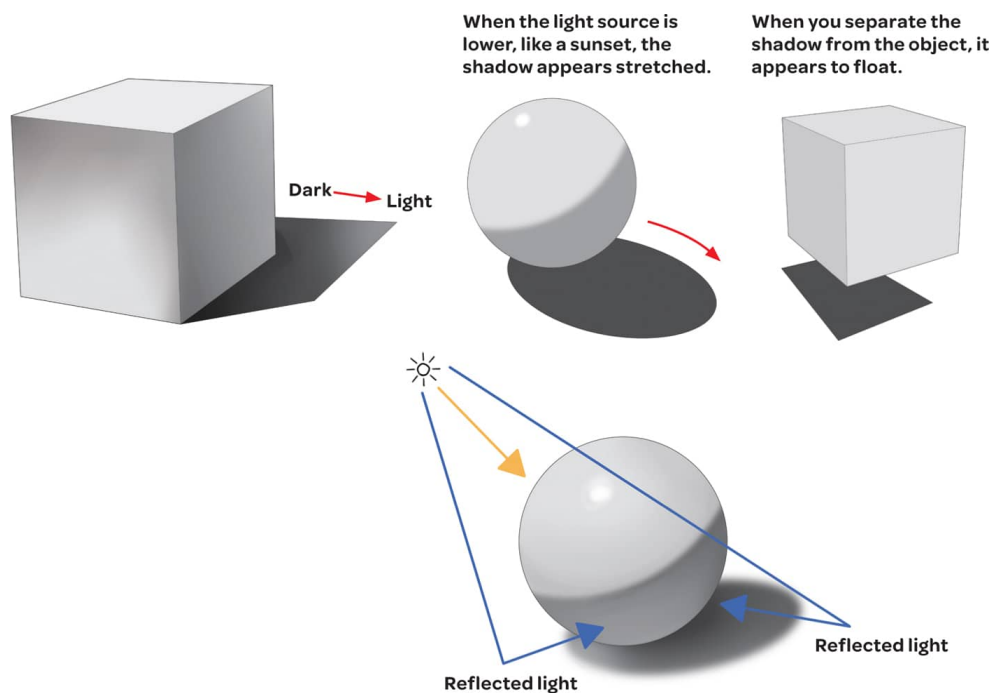
NOTE

Although there are three different types of shadows described here, all are simply called shadows in this book.

LIGHT & SHADOW

RELATIONSHIP OF SHADOW AND DISTANCE

Shadows are darker closer to the object casting the shadow. The shadow is lighter the further away it is from the object. Depending on the position of shadow, you can represent position of the object or light source.



REFLECTED LIGHT

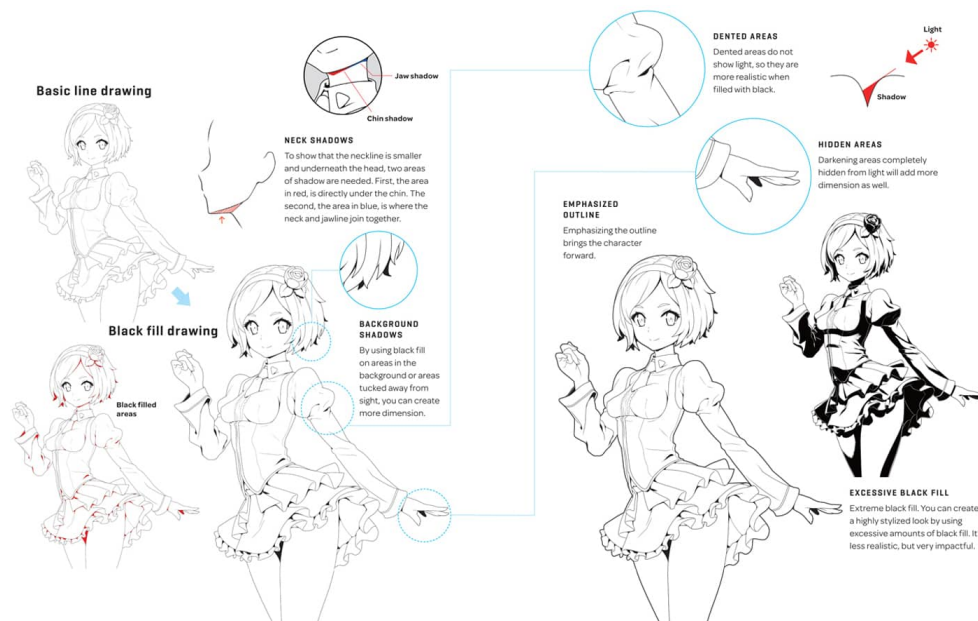
When a shaded area appears to be slightly brighter in some areas, this is caused by reflected light. This happens when light is reflected by the floor or surrounding things.



When you see a dark frame of shadow on hair, it represents reflected light. This method is often used on metals as well.

ADDING DIMENSION WITH SHADOWS

After finishing the line drawing, adding a few simple shadows can greatly improve the dimensionality of your work. Here, I show key areas to add black fill to your work that will add a lot of impact.

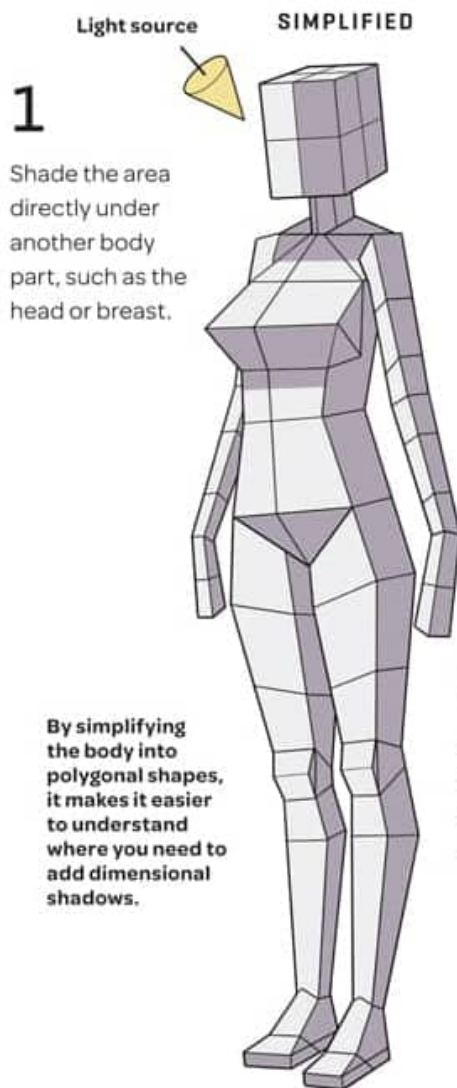


Drawing Body Shadows

There are certain rules when it comes to shadows. When those rules aren't followed, drawings are less believable—something is just off. In this section, you'll learn where shadows fall on the body and on clothing for more realistic illustrations.

Shading Basics

The human body is complex and uneven. Knowing where to add shadows can be a challenge. To understand the basics, let's simplify the human body before adding realism and clothing.



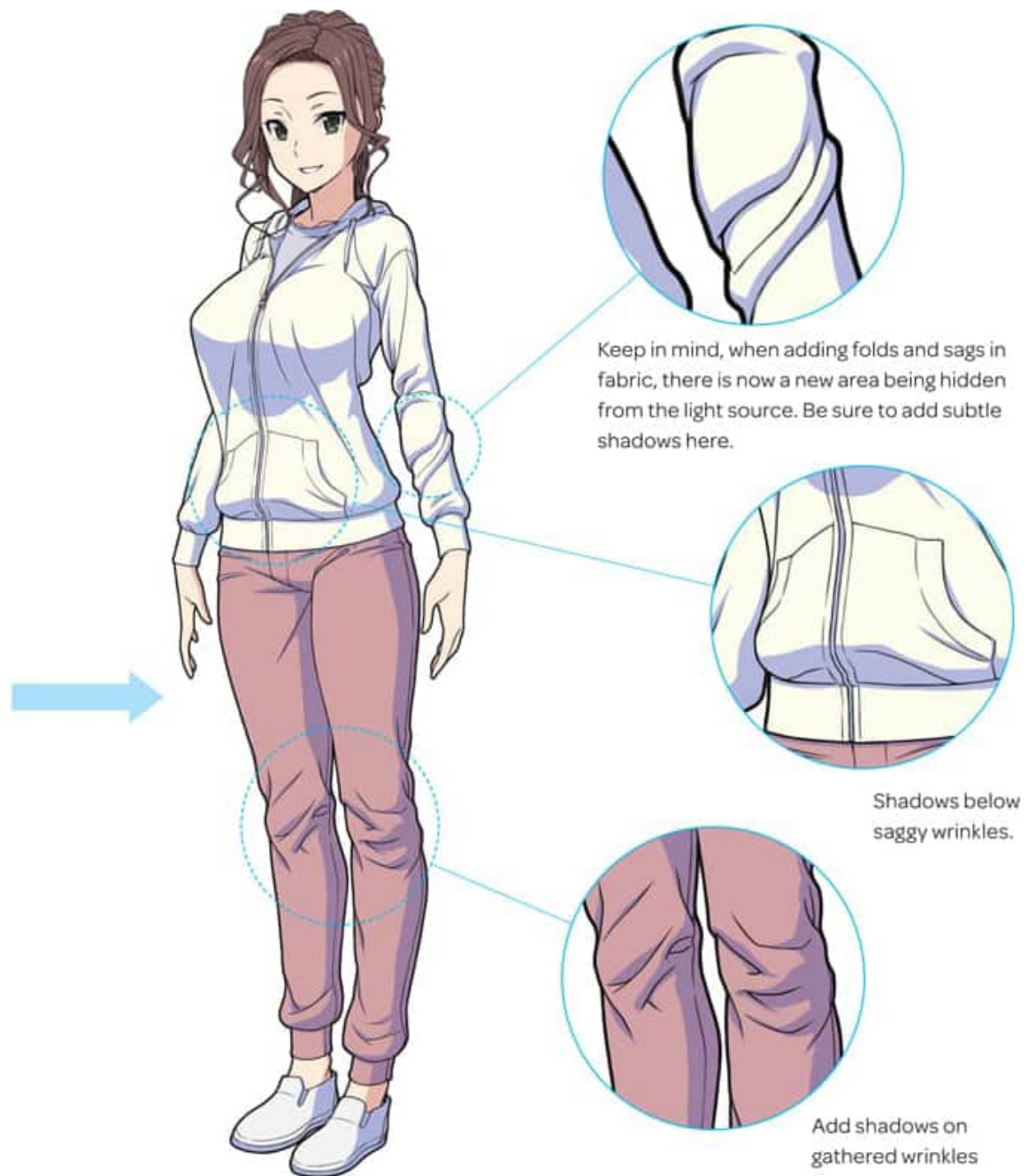
Once you've established where the shadows go on the simplified form, transfer them to a more realistic body. You can add support lines (shown in red) to aid in where to add shadows.



2

Shade the areas blocked from the light source.





Keep in mind, when adding folds and sags in fabric, there is now a new area being hidden from the light source. Be sure to add subtle shadows here.

Shadows below saggy wrinkles.

Add shadows on gathered wrinkles around the knees.

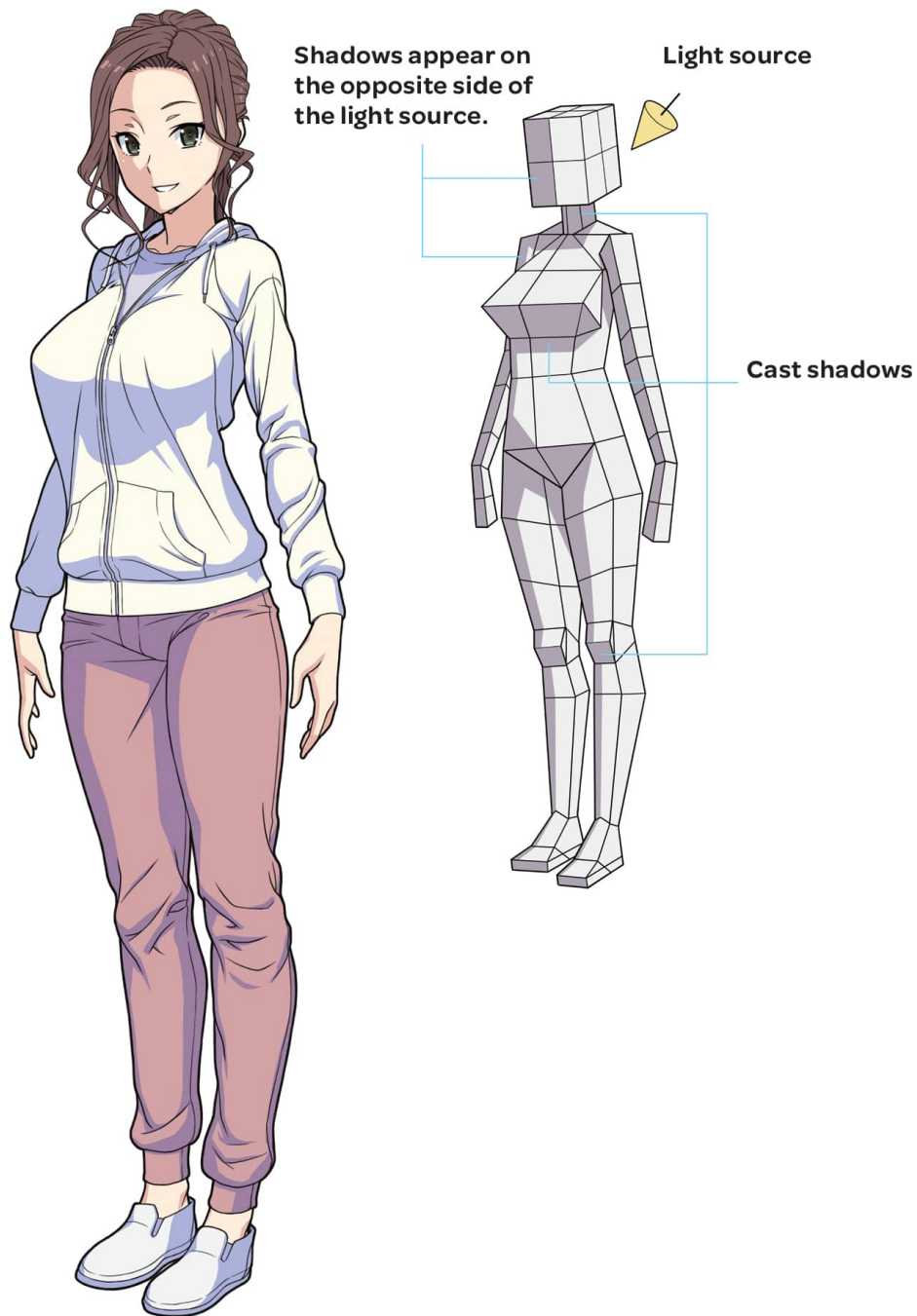
When adding clothing, wrinkles and folds complicate where shadows appear, but they are still falling in the same areas as the simplified drawing.

Alternate Light Directions

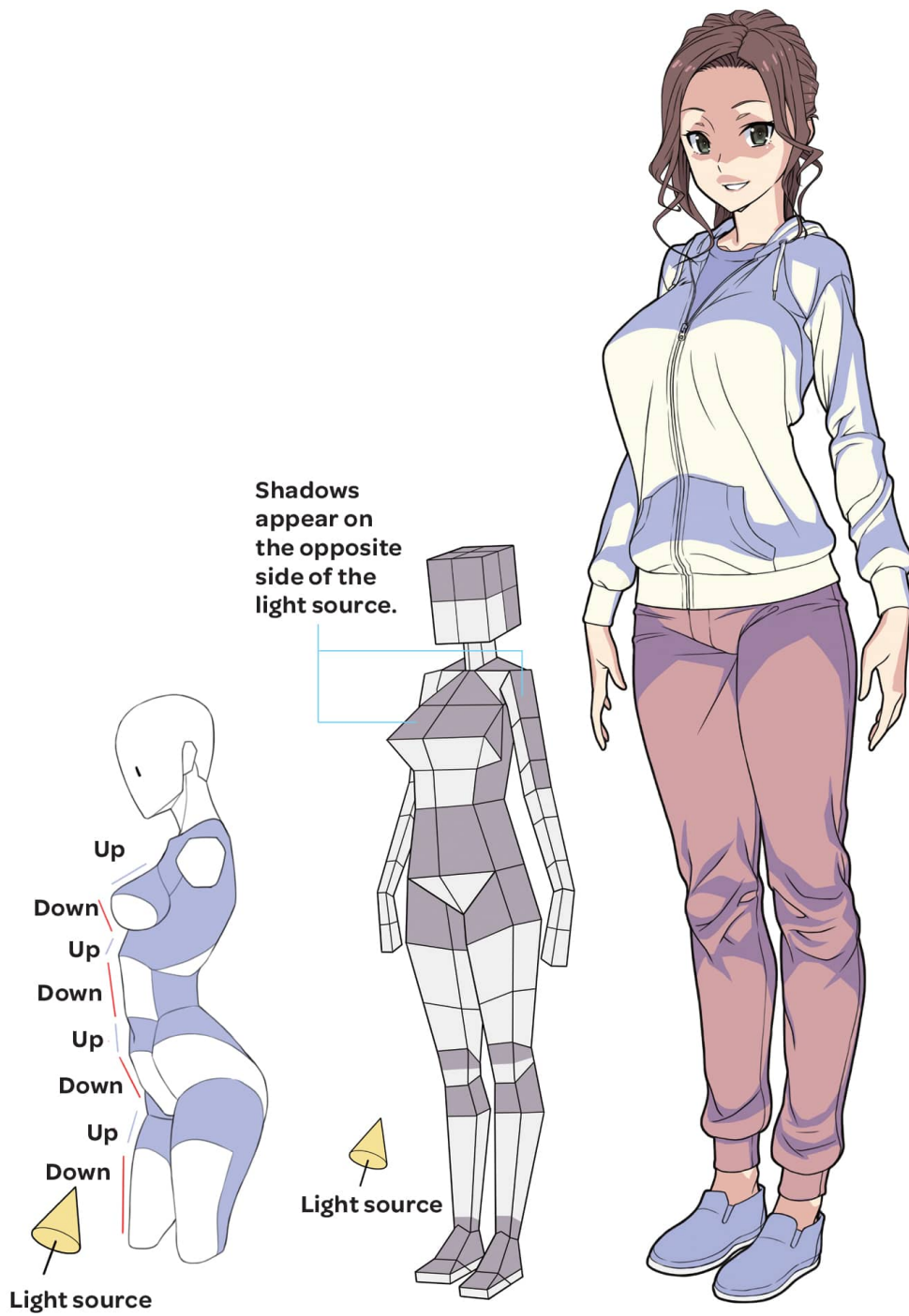
Changing the position of the light source will dramatically affect the position of the shadows on your character's body. It's very important to keep the light source in mind at all times.



Drawing a face in polygonal form makes it easier to see where shadows will fall with an alternate light source.

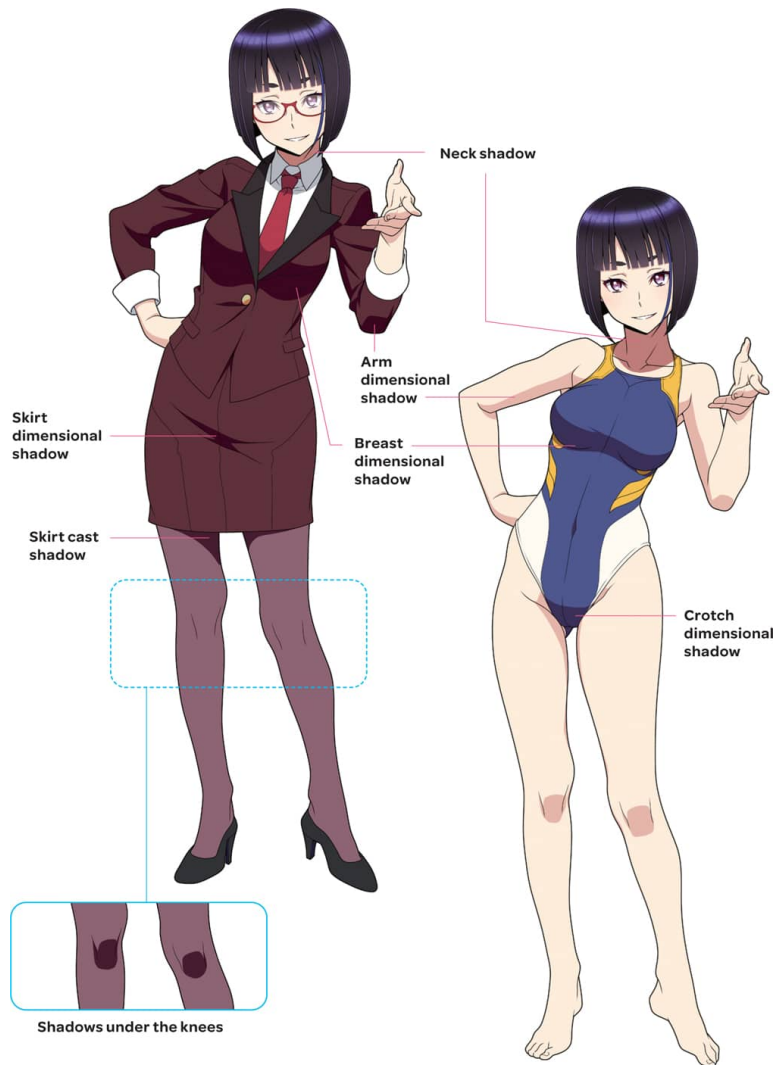


Complex lower angle lighting follows the same rules. So, keep in mind the position of the light source and follow the same techniques for adding the shadows.



EXPECTED SHADOW

Depending on the placement of the light source, some shadows aren't present, but they are expected. Adding these shadows will make drawings more realistic.



Combining Wrinkles & Shadows

When wrinkles and shadows are combined, manga drawings become more interesting and dimensional. In this section, you'll learn the basics of combining these in specific scenarios for the best end result.

Illustrating Folds

Instead of just making lines when drawing wrinkles and folds, try adding shadows to create more dimension.

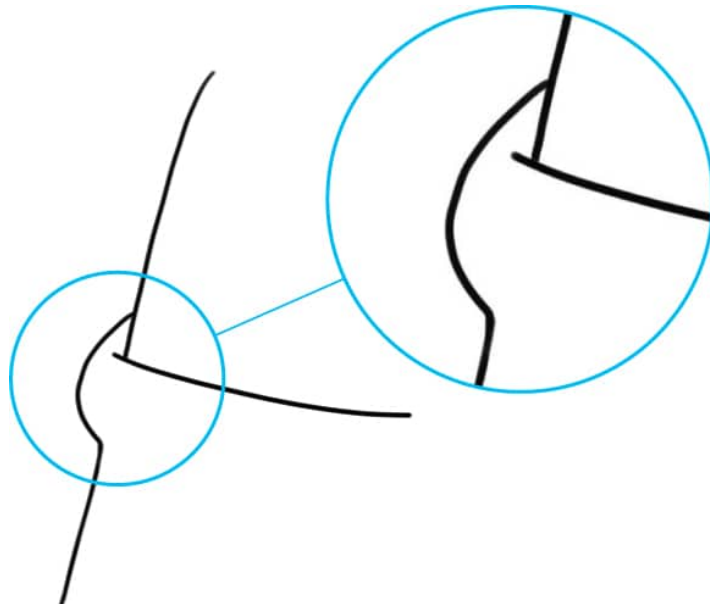
FLAT WRINKLES

Very linear, doesn't appear to wrap around the body. It's not immediately clear where a shadow would fall.



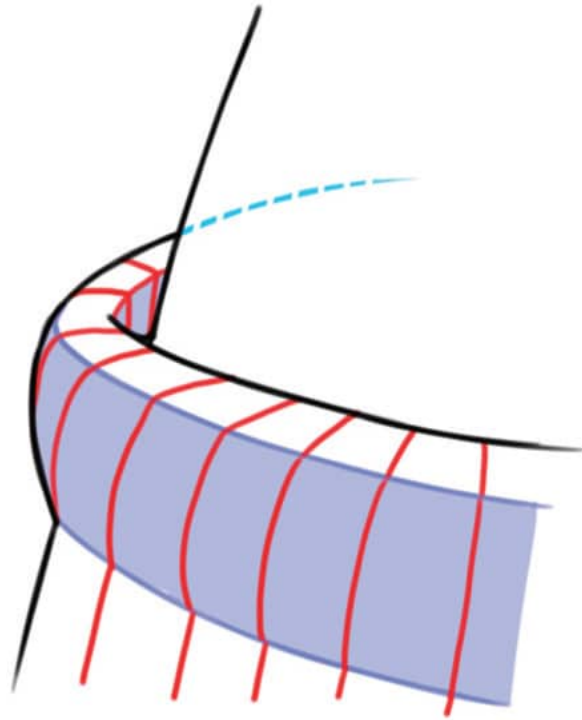
DIMENSIONAL WRINKLES

Arranging the lines to create a fold where one line tucks into another gives the wrinkle more dimension.



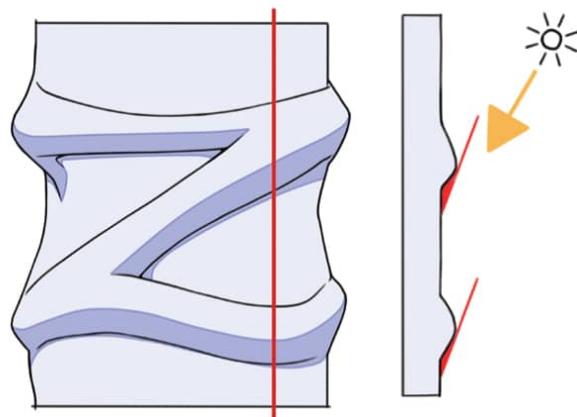
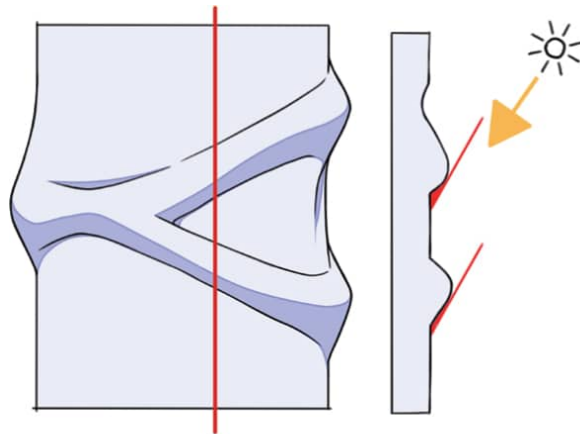
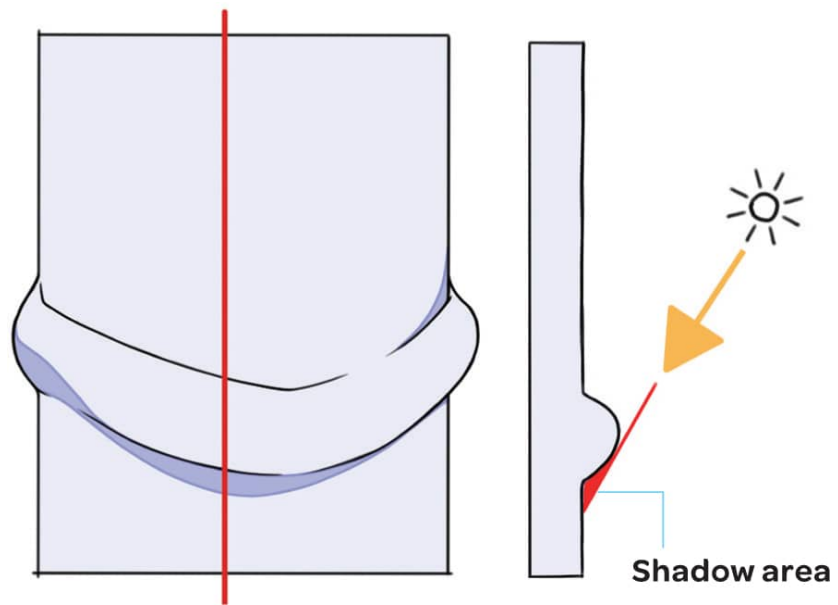
ADDING SHADOWS

When shadows are added to this dimensional wrinkle, you see that there is a small area inside the fold that is shaded, as well as a larger area that is not hidden.

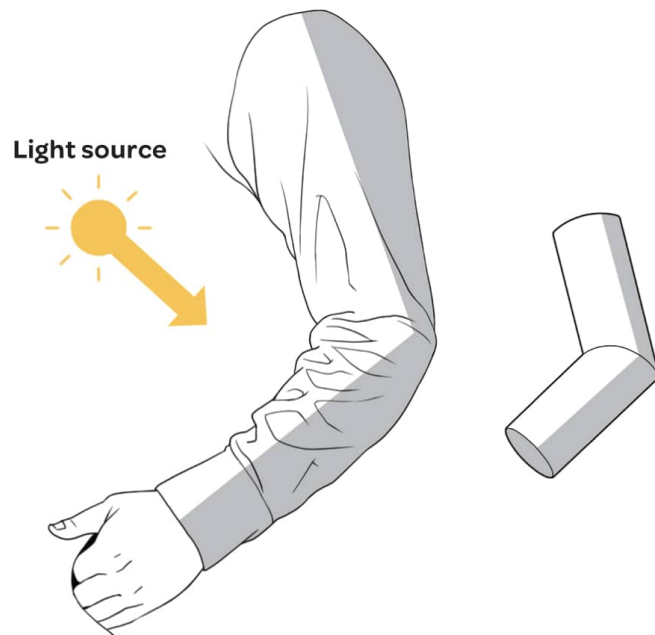


Shading Complex Wrinkles

Adding shadow on complex wrinkle areas can be simplified with one easy step. Picture a cross section of your illustration. The cross sections shown here illustrate how the light source is casting a shadow.

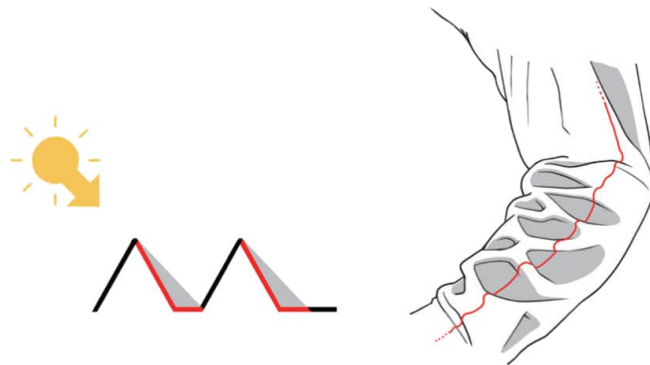


How to Draw Wrinkle Shadows



1

Imagine a simple cylinder shape and add dimensional shading.



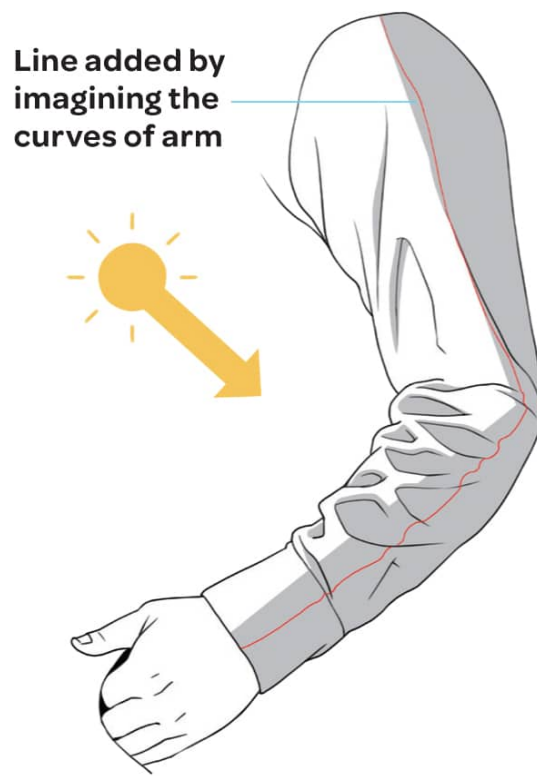
2

Imagine a cross section of the wrinkles and add shadows being cast in the deep areas.



3

Combine the shading from steps 1 and 2.



4

Soften the straight lines added when imagining a simple cylinder to imply the natural curves of the body under the clothing.



5

Remove the hard lines of the shading added in step 1 and add in highlights to the shadows in step 2.

ANIME TRENDS

Drawing styles change over time and the same is true for manga and anime. It's interesting to look at these trends and imagine how this art will continue to evolve in the coming years. Much like fashion trends, we can see old styles coming back with a fresh modern twist.



1990–2000s

Highly detailed shadows and vivid, saturated colors.



2010s

Soft, simplified details with minimal shading and pastel colors.



NOW

Richer colors and more details. Although, not as intense as the '90s, nor as soft as the '10s.

How to Draw Different Garments

The Basic Step-by-Step Process

In this chapter, you'll find examples of 2-D illustrations with wrinkles and shadows drawn from an actual photo. First, let's walk through the basic steps to follow before trying specific outfits.

Add Wrinkles

Using an image showing the outfit you want to draw, first look carefully at the original photo. Notice the largest and more well-defined wrinkles and folds. Then, look for the subtle wrinkles that form off the larger ones.

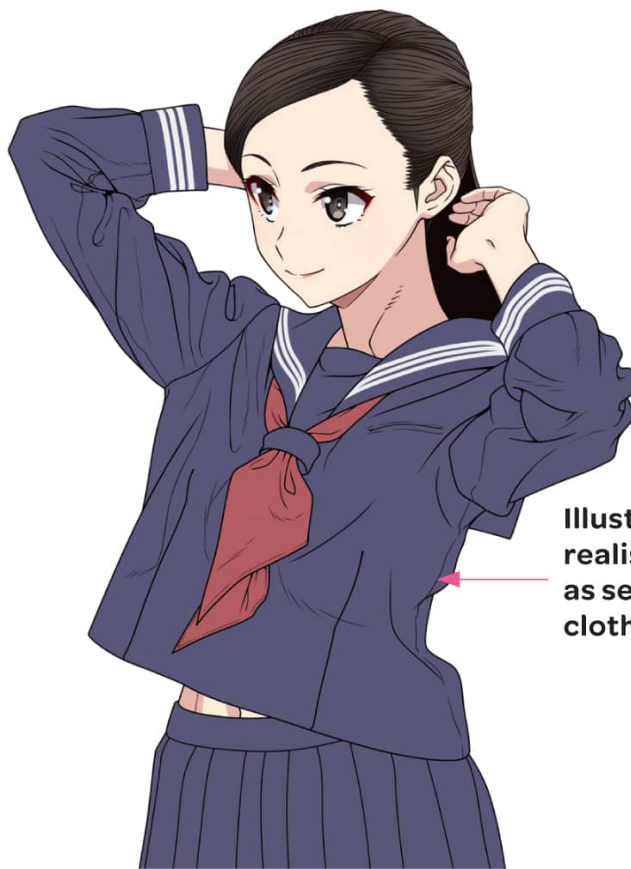
1 ADD THE LARGEST WRINKLES

The first layer of wrinkles are the largest and most noticeable, such as the wrinkles being created by the position of the arms.



2 PHOTO REALISM: ADD DETAILED WRINKLES FROM THE IMAGE

After adding the largest wrinkles, use the image as a guide to add even more wrinkles. Enhance the drawing with more gravity wrinkles and Y shape, tuck shape, and branch shape wrinkles where you see them. These detailed wrinkles are useful to add shadows later. So, it is important to capture small and detailed wrinkles.



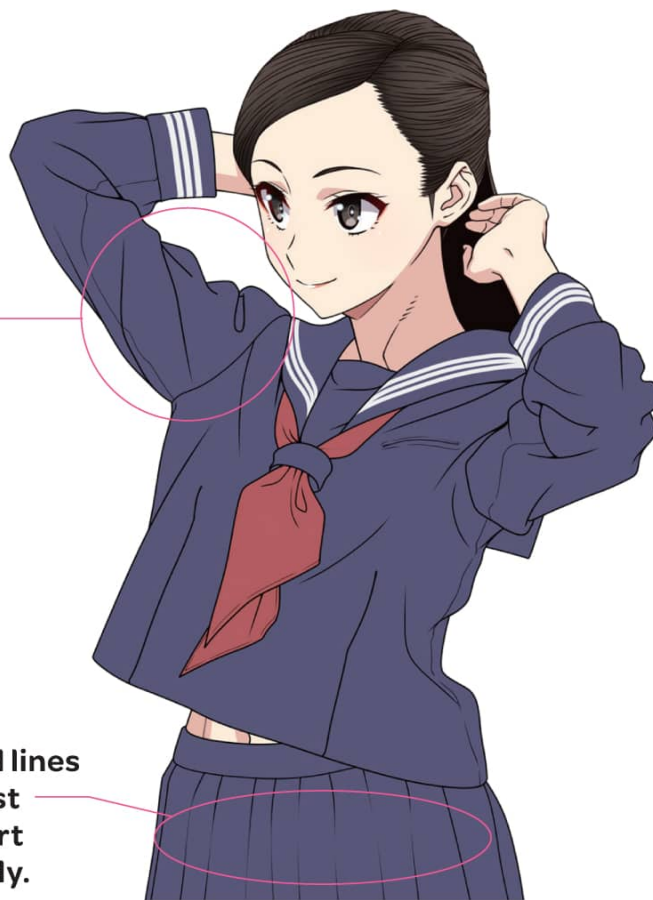
Illustrations become more realistic when details such as seams or stitches on the clothing are added.

3 SIMPLIFY: ELIMINATE UNNECESSARY WRINKLES

After adding lots of extra detail, sometimes a drawing can look traced. Eliminating some of the extra lines in specific areas where things look overly detailed can actually make it more believable. For example, erasing some of the lines in the pleats of the skirt help make the skirt drape more realistically on the body.

The wrinkles on the arm were too detailed to be believable. Extra lines that weren't necessary have been removed.

Removing the solid lines just below the waist area shows the skirt draping on the body.

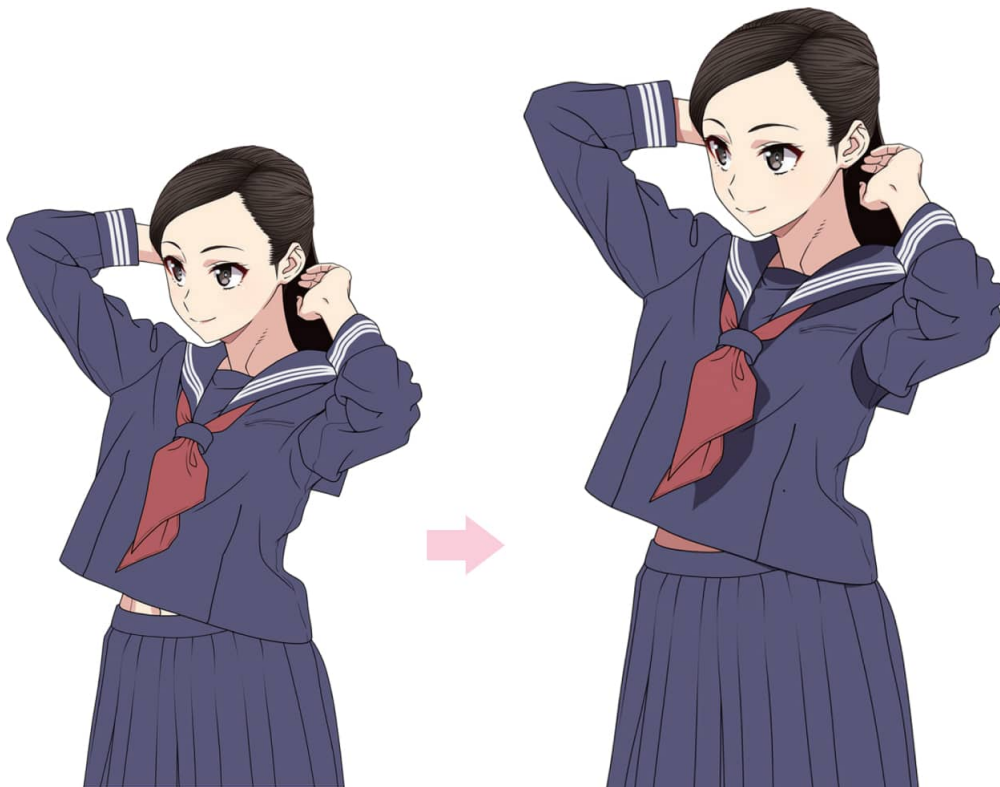


Add Shadows

Shadows are added after the wrinkles have been completed.

4 ADD SHADOWS

Again, referencing the image, look for the most obvious shadows, such as under the scarf, arm, and collar.



5 ADD DIMENSIONAL SHADOWS

Using the wrinkles drawn in step 2 as a guide, add dimensional shadows to the drawing. Note: Pink shaded areas on the diagrams highlight the shadows being added.



6 ADD SHIMAKAGE SHADOWS

Shade silhouette shadows on the areas where needed.



7 DARKEN DEEP SHADOWS

To add more dimension, darken shadows set deep in recesses, such as the folds of the skirt and under the arms.



8 FINISHED



BELIEVABLE SHADOWS

To make your manga clothing even more realistic, there are two more elements you should consider: gradient and blur. Light bending around objects creates the gradient effect, while distance from another object or light source will soften and blur the edges of shadows.

GRADIENT SHADOWS

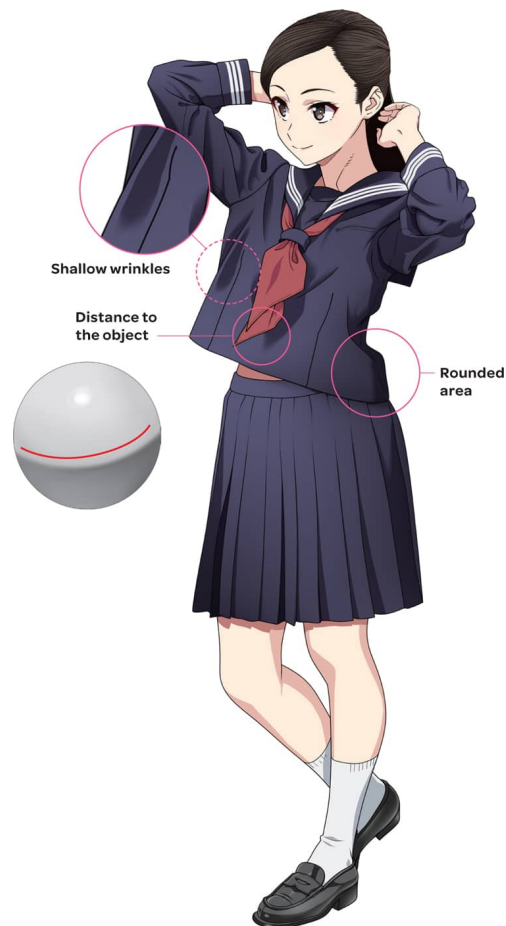
Imagine a simplified shape such as a sphere. The shadow created on the side furthest from the light source has a subtle fade from light to dark. This can be applied to clothing, too.



BLURRED SHADOWS

As shadows are cast, the deep recesses are the darkest areas and the areas along the

outer edges, where the shadows are shallow, will have a blurred edge. You see the same effect to the edges of shadows when there is distance between the object casting a shadow and around curved areas.



The shadow on a sphere fades from light to dark. This can be applied to clothing shadows, too.

T-shirts

When drawing a manga character wearing a basic tee, there are several things to consider. Differences in fit and fabric will impact how you draw wrinkles and shadows. In this section, you'll learn everything you need to successfully draw t-shirts on female and male body shapes, whether the clothing is slim or loose fitting.

Female Tight T-shirt

Characteristics: Fitted garments form pulled wrinkles more easily.

LESS WRINKLES

Fabric type

- Soft
- Slim-fitting



WRINKLES

Raising the arms causes the fabric across the upper chest to collapse in, forming horizontal wrinkles.

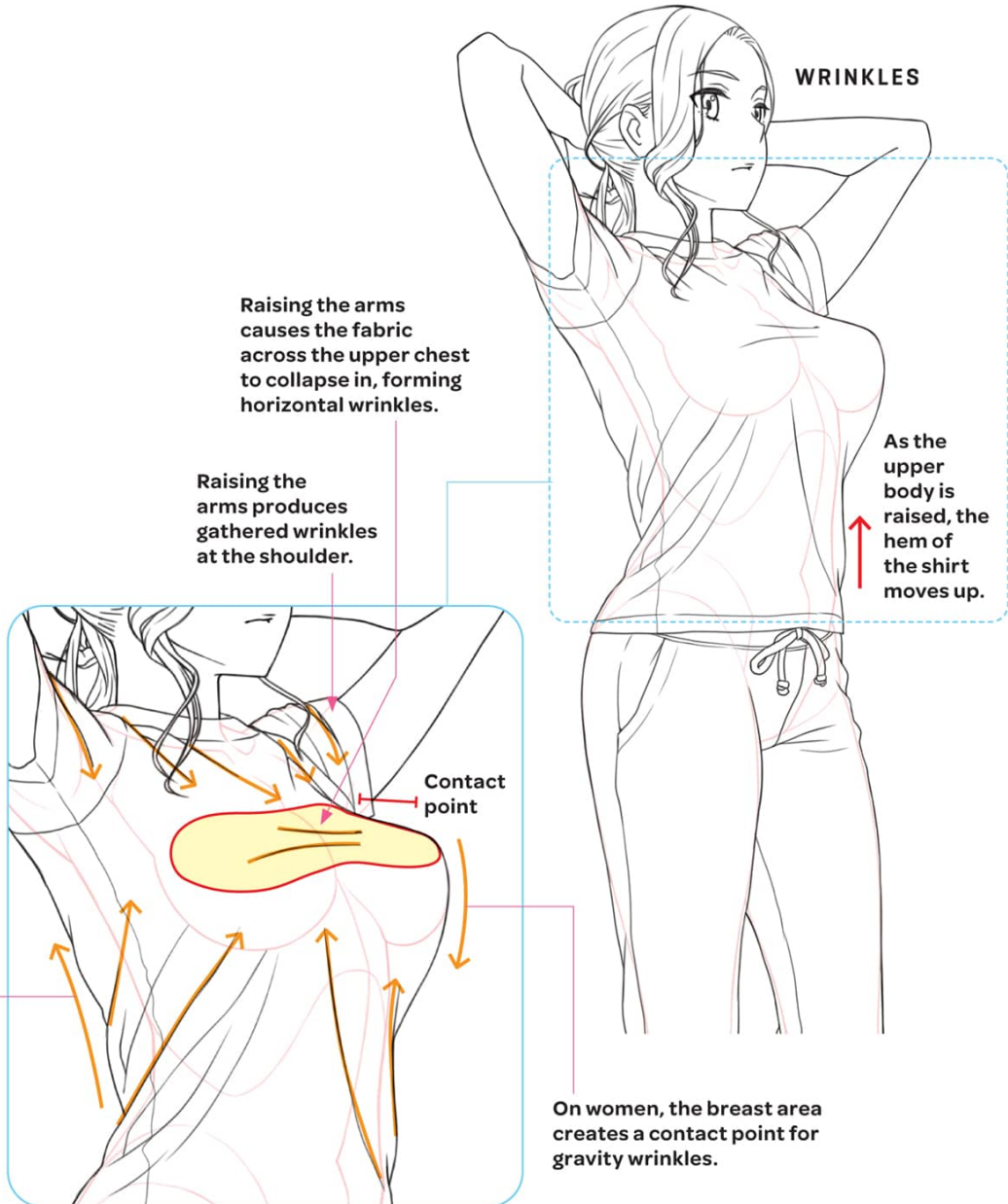
Raising the arms produces gathered wrinkles at the shoulder.

As the upper body is raised, the hem of the shirt moves up.

With the back arched, the waist area becomes contact point for wrinkles to form.

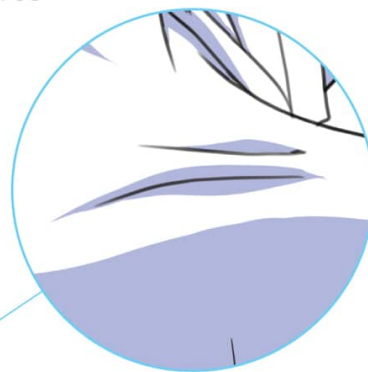
Contact point

On women, the breast area creates a contact point for gravity wrinkles.



SHADOWS

Light source



Shadows on pulled wrinkles.

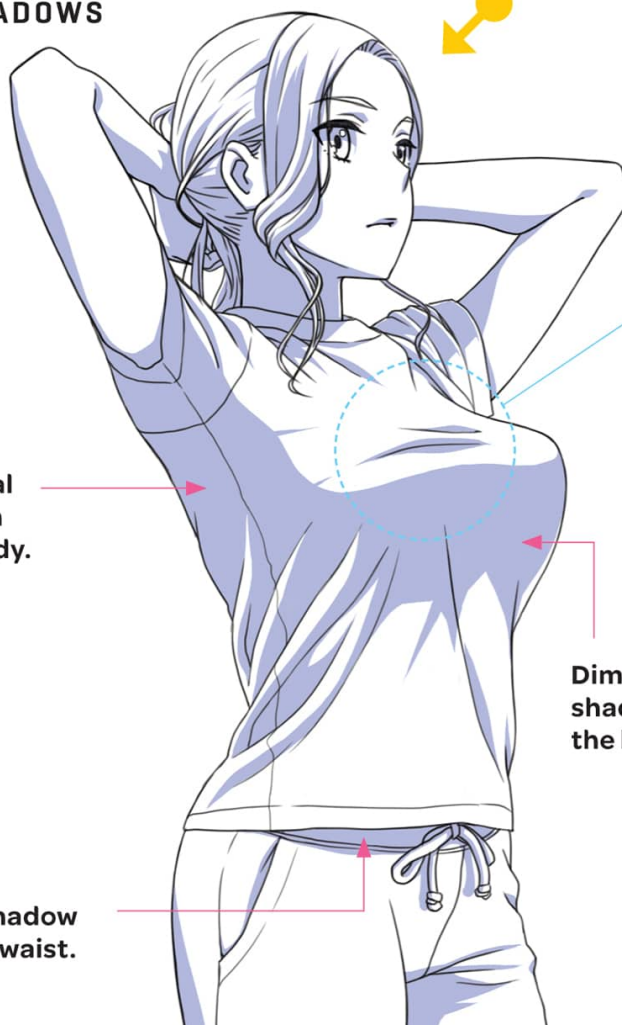
Dimensional shadows on the side body.



Dimensional shadows under the breasts.



Cast shadow on the waist.



WRINKLES ON CLOTHES THAT FIT YOUR BODY

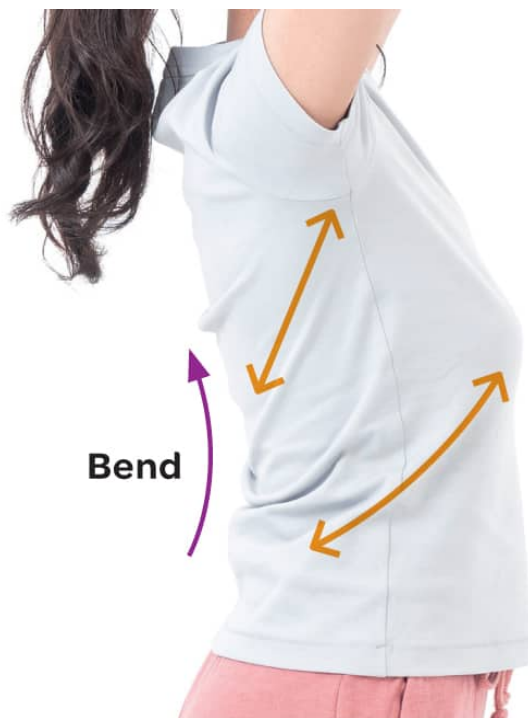
There are differences in how wrinkles form on fitted versus loose t-shirts. Here, various body positions are shown when wearing a fitted tee. Compare these to the loose-fitting tee on [this page](#) to see the differences.



By pulling up the arms, the fabric of the shirt is pulled up as well. So, there are not many wrinkles around the waist area.



When folding the arms, light wrinkles appear to the direction of arm contact points.



Bending and twisting will create waist contact points. Wrinkles form from the breast area and underarm area to the low back.

Female Loose T-shirt

Characteristics: The extra fabric in loose clothing shows more wrinkles in areas where force is applied.

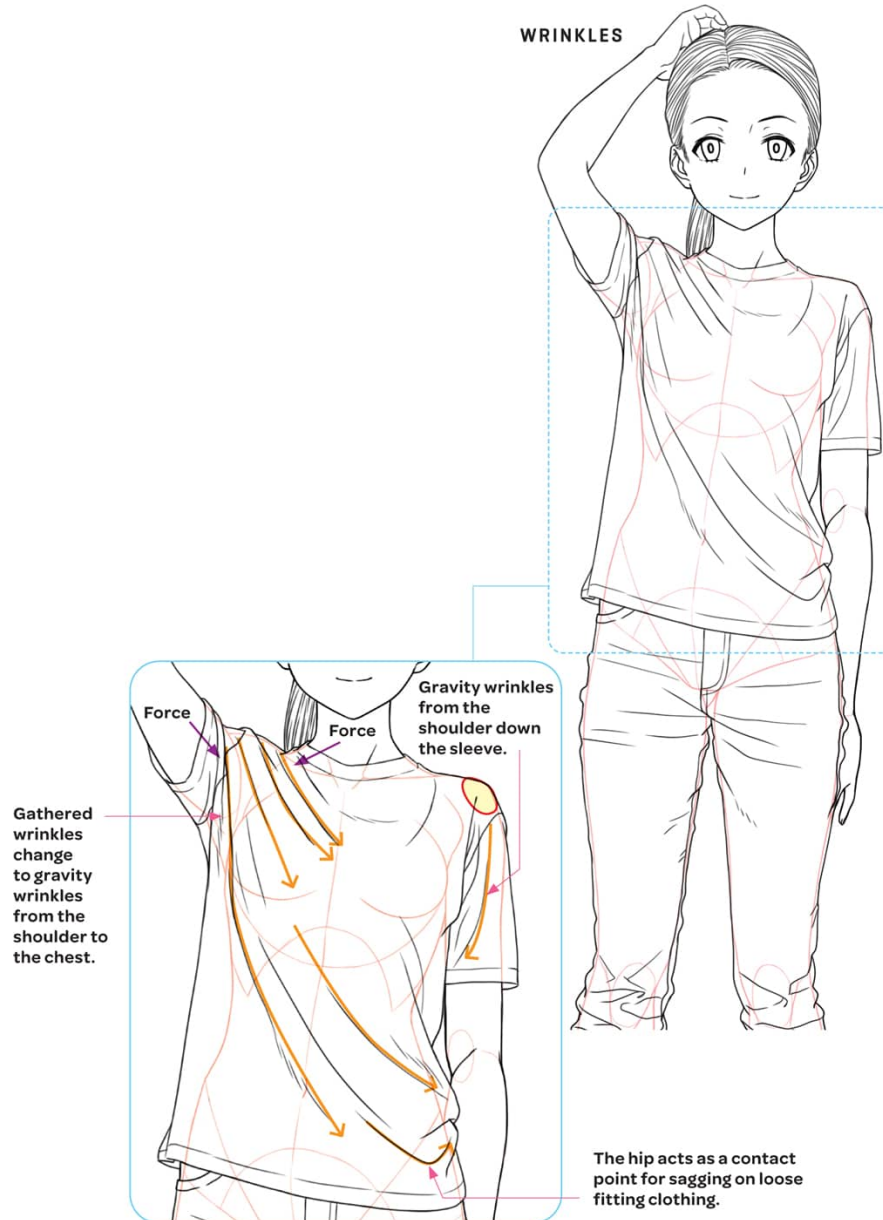
MORE WRINKLES

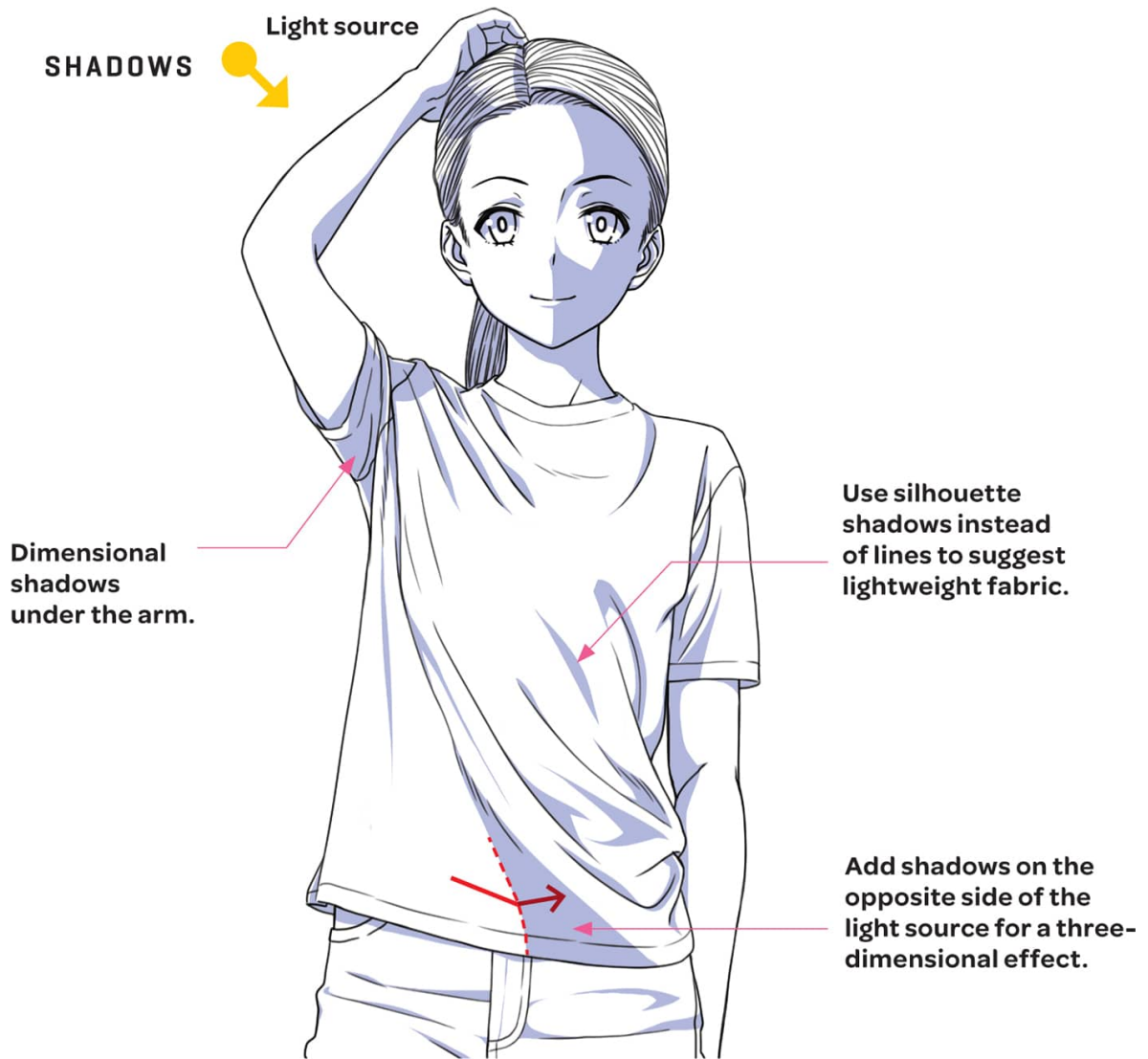
Fabric type

- **Soft**
- **Loose-fitting**



WRINKLES





WRINKLES ON LOOSE-FITTING CLOTHES

Loose clothes tend to have more wrinkles since there is more fabric than necessary to cover the body. When comparing these examples to those on [this page](#), it's clear just how many more wrinkles appear.



With arms raised, loose fabric gathers between the arms on top of the chest. There are almost no wrinkles under the bust.



Crossing the arms in front of the chest causes wrinkles around the arms where they become contact points.



Large wrinkles form in loose fabric when bending and twisting the body. The fabric becomes folded and bulky at the back shoulder and upper chest.

Male Tight T-shirt

LESS WRINKLES

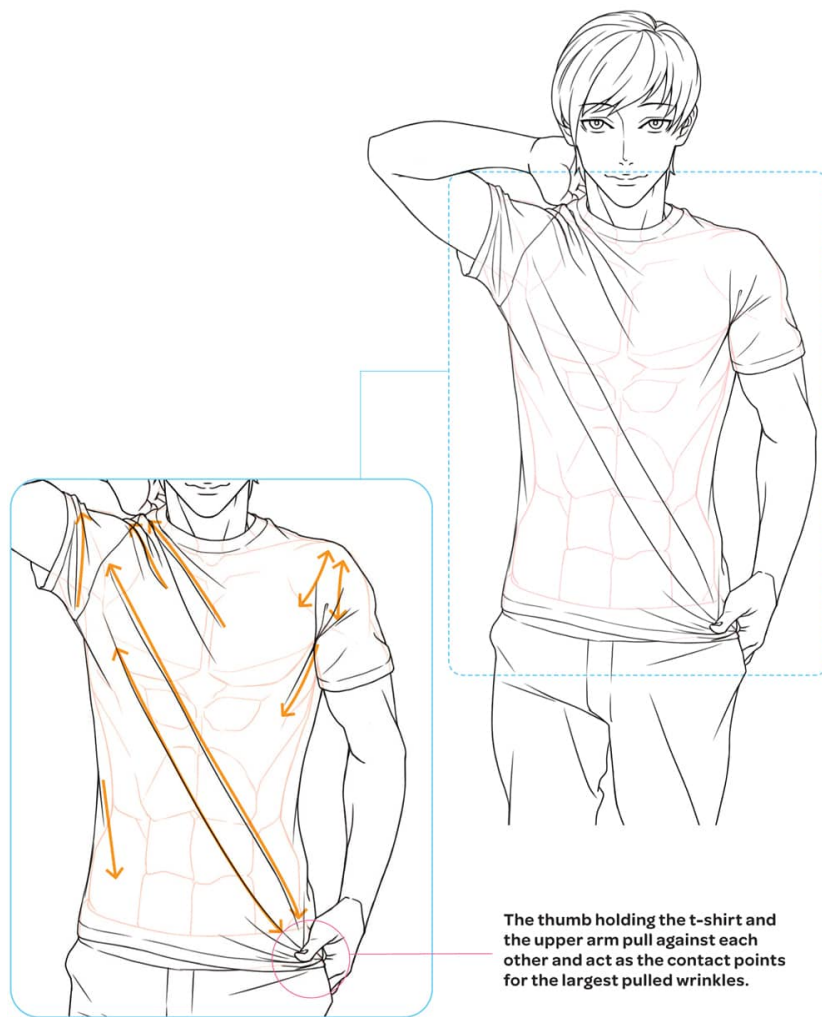
Fabric type

- Soft
- Slim-fitting



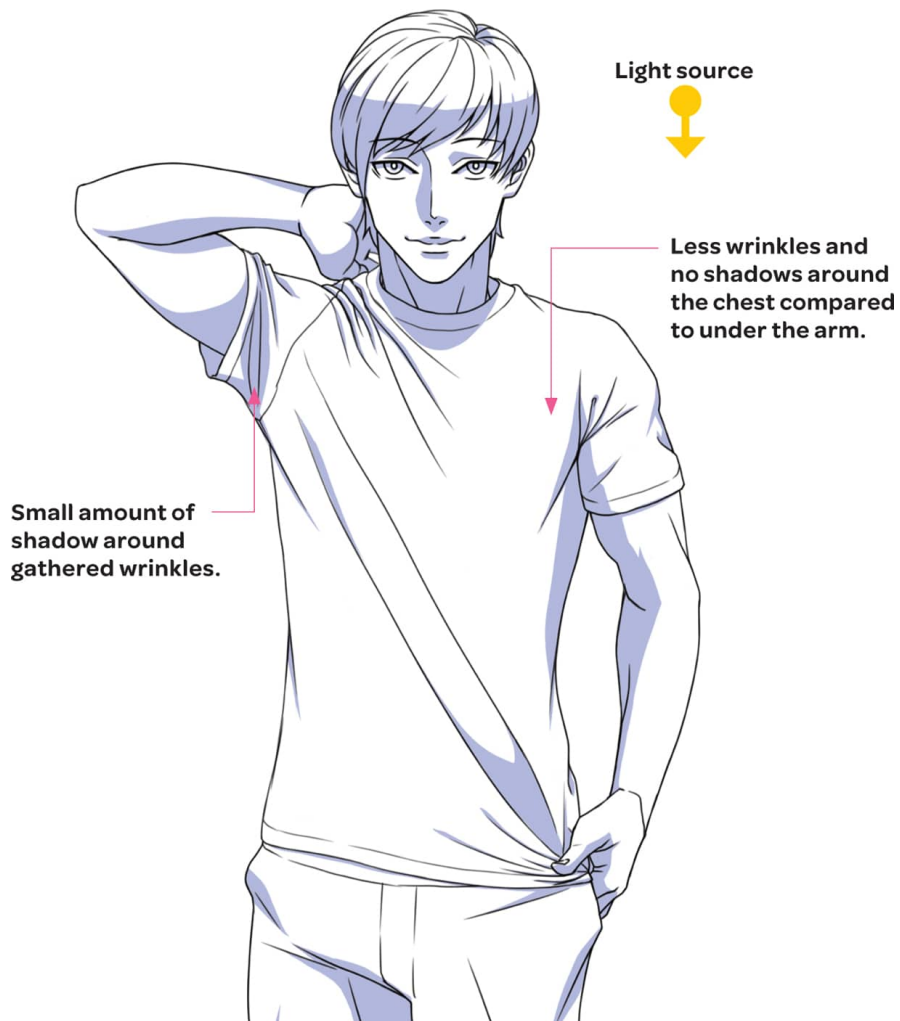
WRINKLES

A slim-fitting t-shirt lays tight against the torso, upper arms, and shoulders of this model. The pulled wrinkles are very pronounced on tight-fitting clothes and here, the gravity wrinkles are subtle.



SHADOWS

With a light source directly above the model, shadows will be created on the underside of the arms and in the creases of the pulled wrinkles.



WRINKLES ON SLIM-FITTING CLOTHES



Tight t-shirts create gathered wrinkles around the chest when arms are raised.



A slim-fit shirt doesn't have many wrinkles on the upper back, but when twisting, you can see several pulled wrinkles in the lower back area.



The force created by crossing the arms in front of the chest will create gathered wrinkles around the shoulder area and under the arms.

Male Loose T-shirt

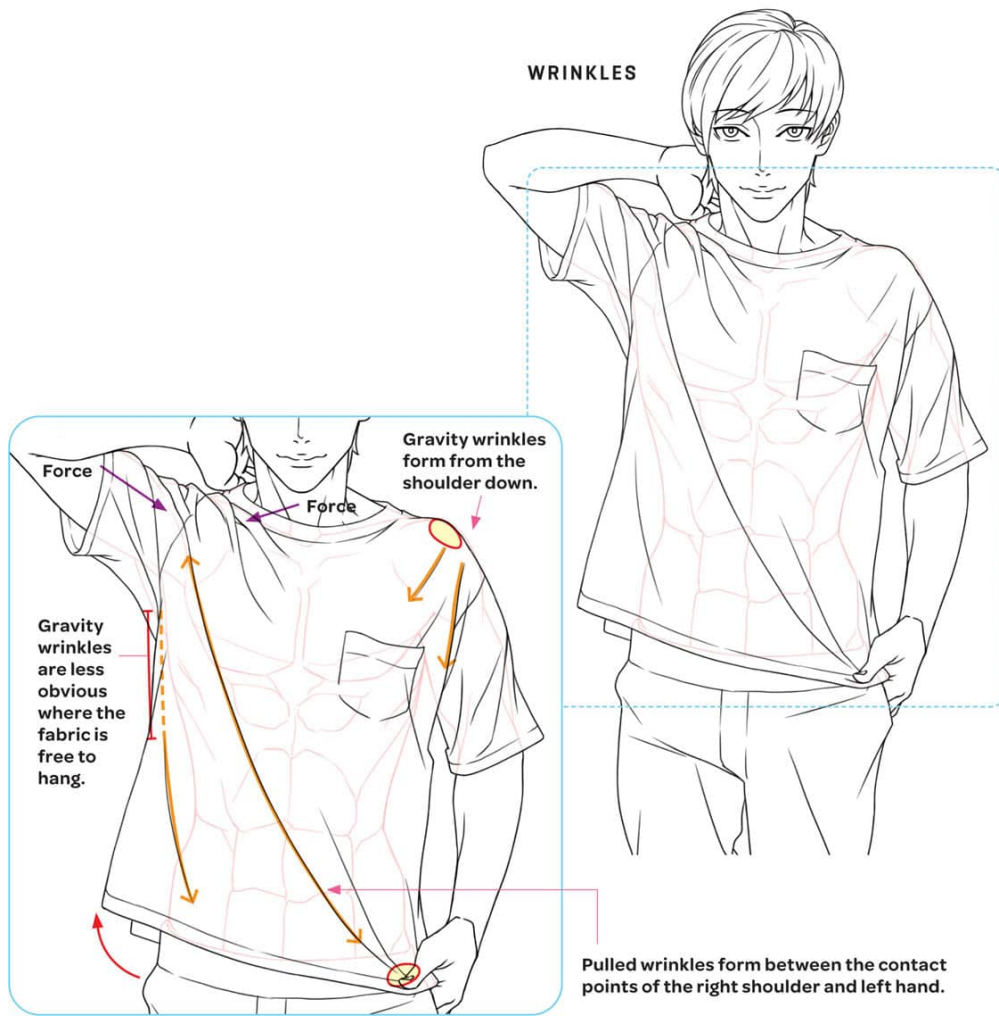
MORE WRINKLES

Fabric type

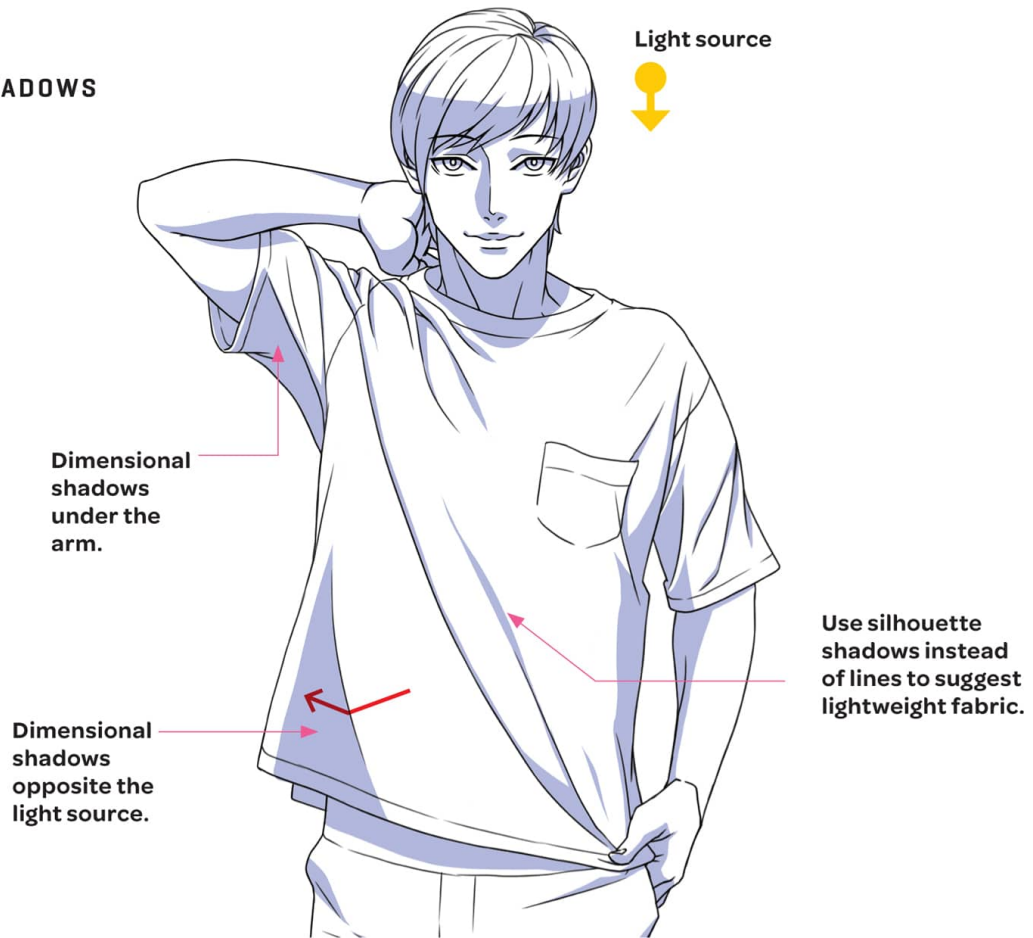
- Soft
- Loose-fitting



WRINKLES



SHADOWS



WRINKLES ON LOOSE-FITTING CLOTHES

Women have more contact points on the body around the bust, which results in more gravity and sagging wrinkles in some body positions. Men may have more wrinkles around muscles in the arms when those contact points come into play.



Gravity and sagging wrinkles form between the arms when they're raised. Although, not as many as on a female body.



When sitting, loose fabric bunches up at the waist causing folds and wrinkles.

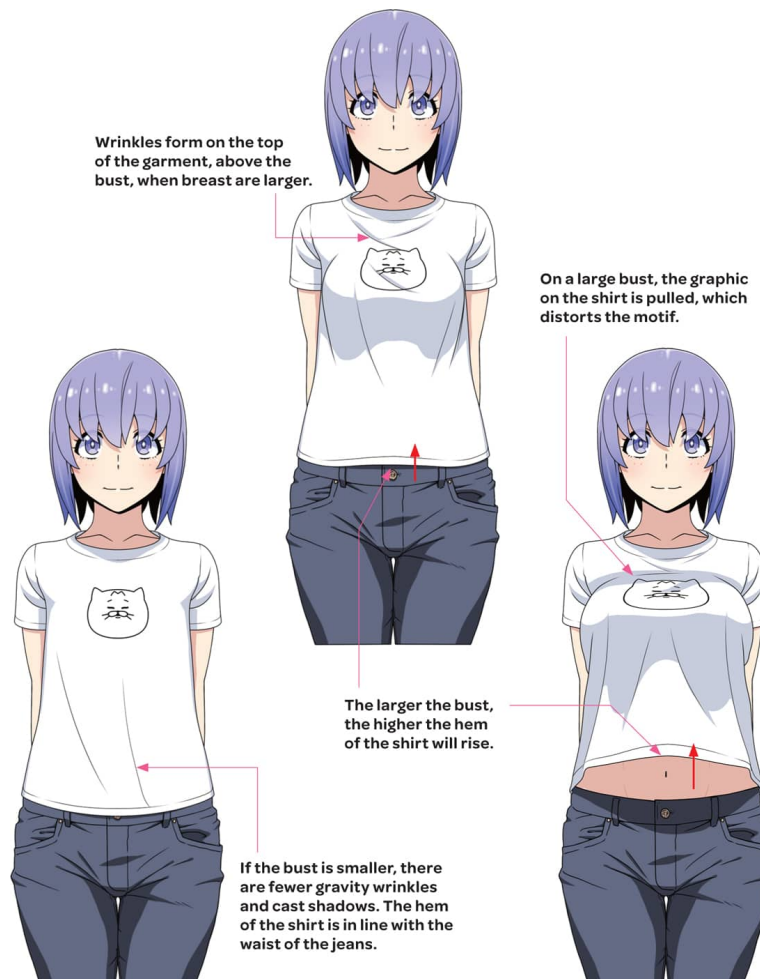


Pulled wrinkles are formed when arms are crossed and excess fabric is pulled tight across muscles and shoulders.

COMPARING WRINKLES ON DIFFERENT BODY TYPES

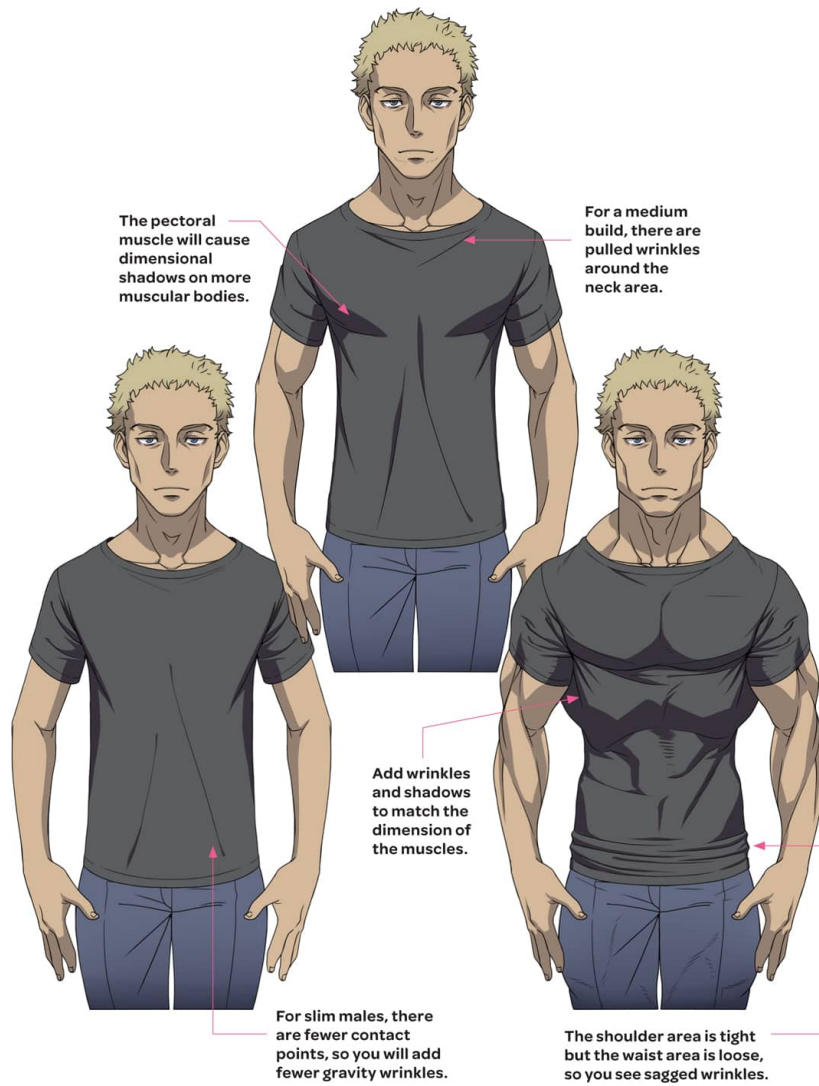
FEMALE BUST SIZE

The size of a woman's bust will affect the way a garment fits. Here, we compare the same shirt with three different bust sizes.



MALE MUSCLE SIZE

A character's muscle build will impact the way clothing fits their body. Here, we compare the same outfit on three different physiques.



Uniforms & Costumes

From sailor, waiter, and maid costumes to blazers, peacoats, and school uniforms, this section walks you through a wide variety of clothing items for manga characters.

Sailor Uniform (Summer)

Characteristics: The texture of fabric in costumes like this is thin, yet firm and crisp.

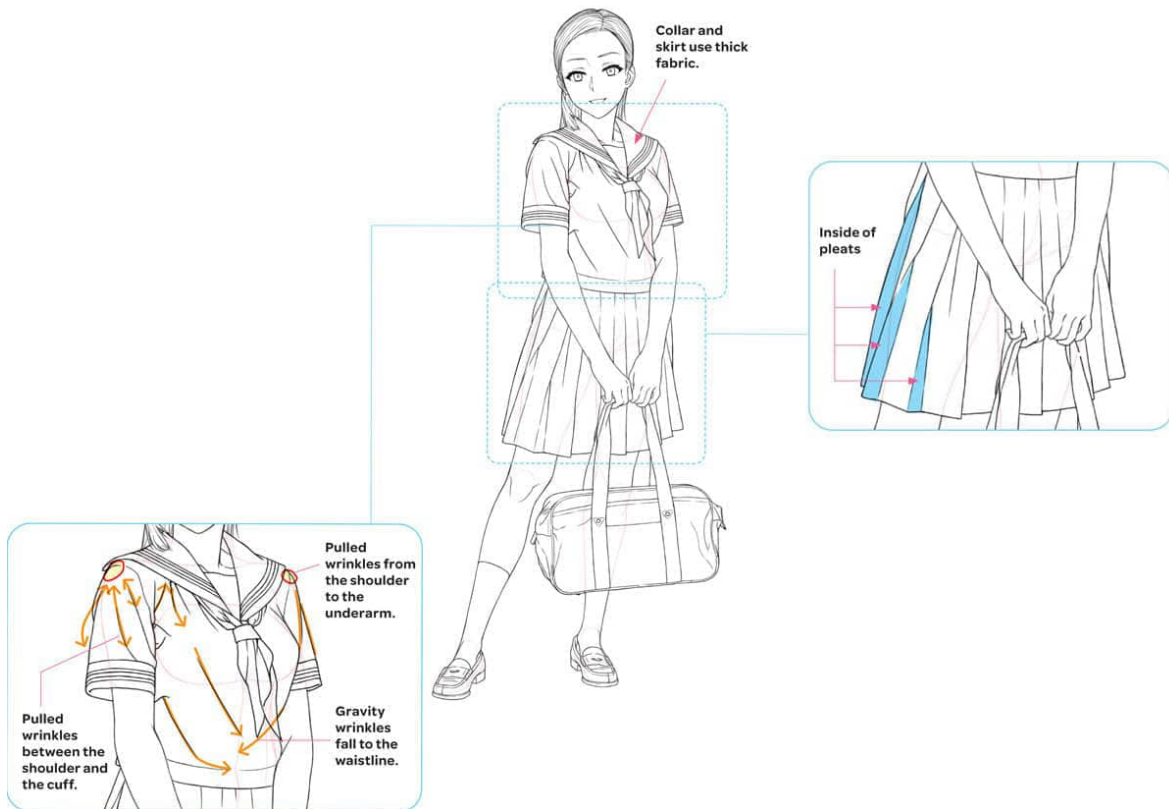
MORE WRINKLES

Fabric type

- Thin
- Lightweight
- Stiff



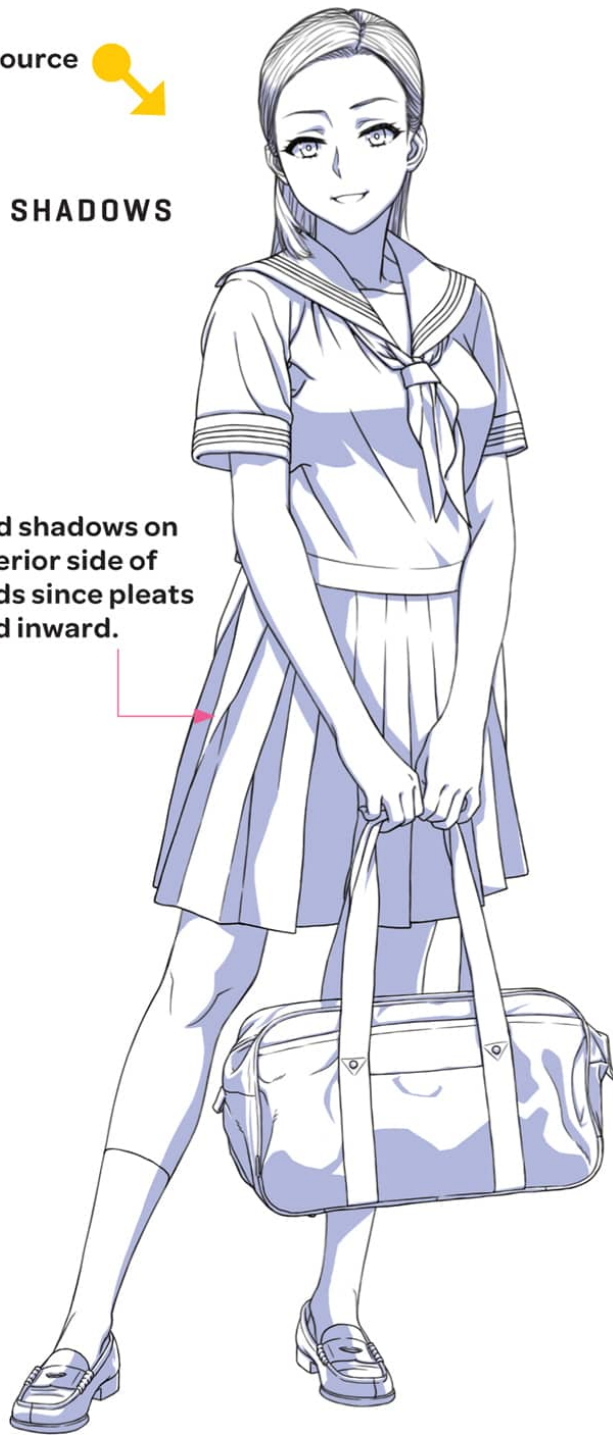
WRINKLES



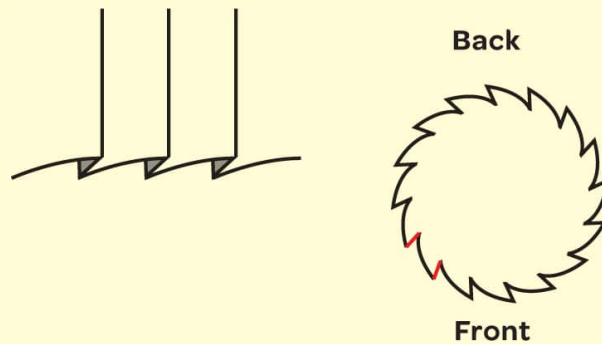
Light source 

SHADOWS

Add shadows on
interior side of
folds since pleats
fold inward.

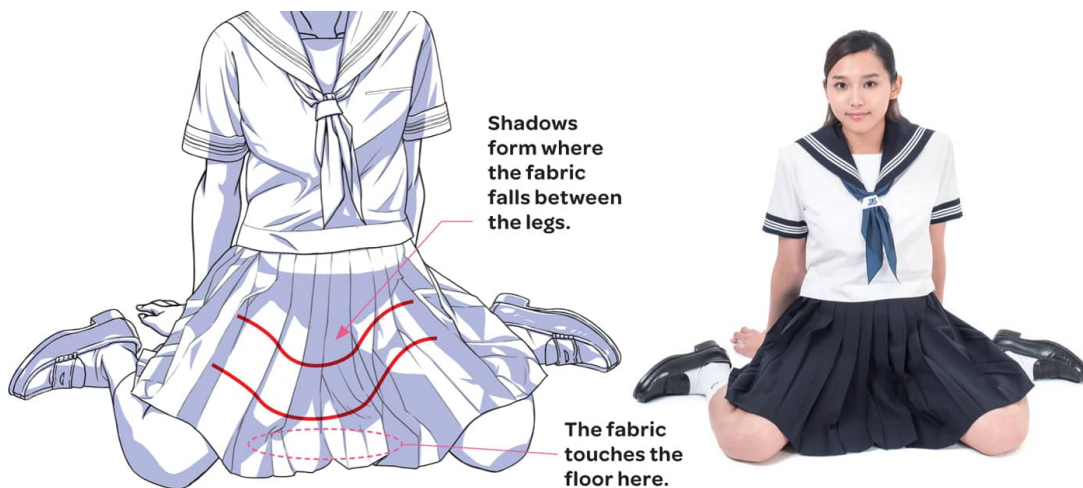


PLEATED SKIRT SHAPE



Pleated skirts can have various shapes, but the most common one for school uniforms is a "side pleat" with all the folds going in one direction.

PLEATED SKIRT IN SITTING POSITION



Sailor Uniform (Winter)

Characteristics: Compared to the summer version of this outfit, the fabric is much thicker.

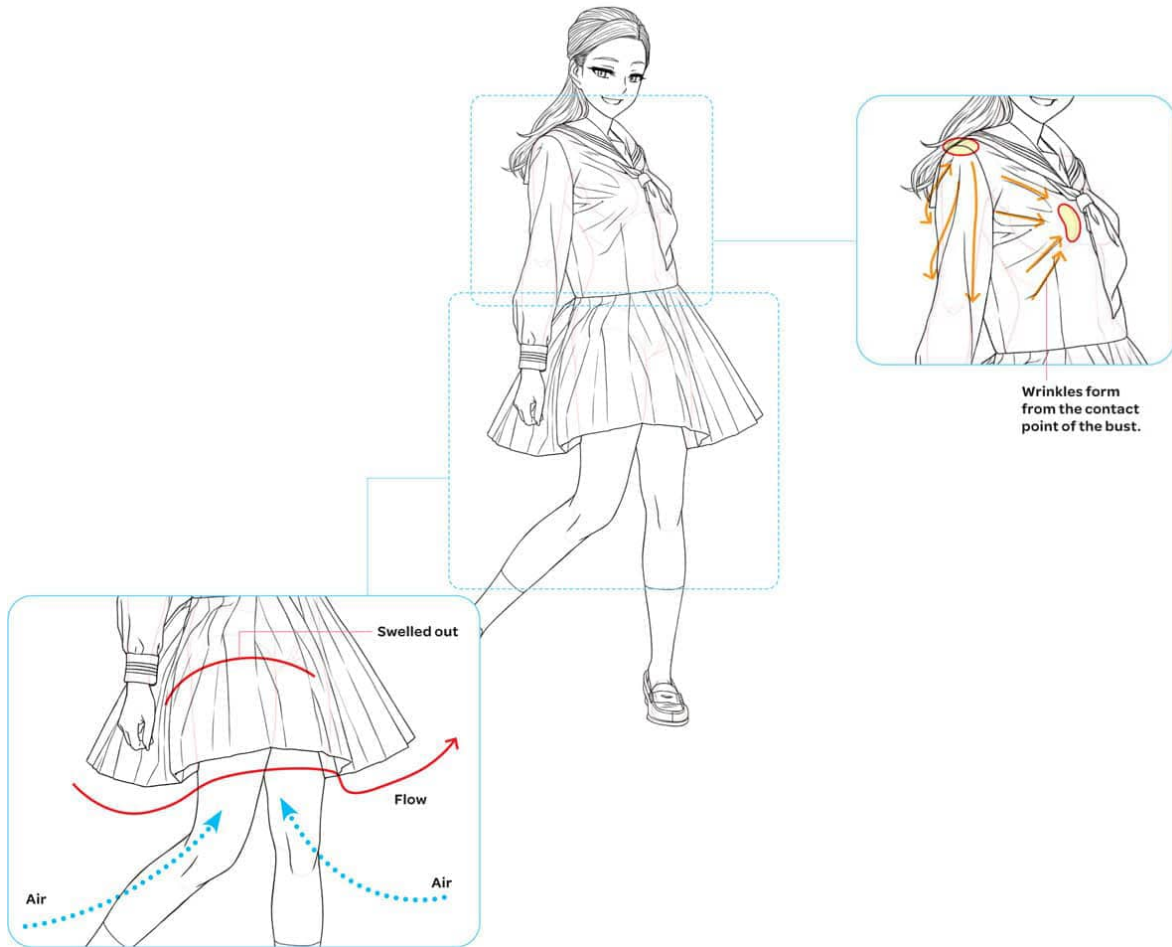
MORE WRINKLES

Fabric type

- **Thick**
- **Heavyweight**
- **Stiff**



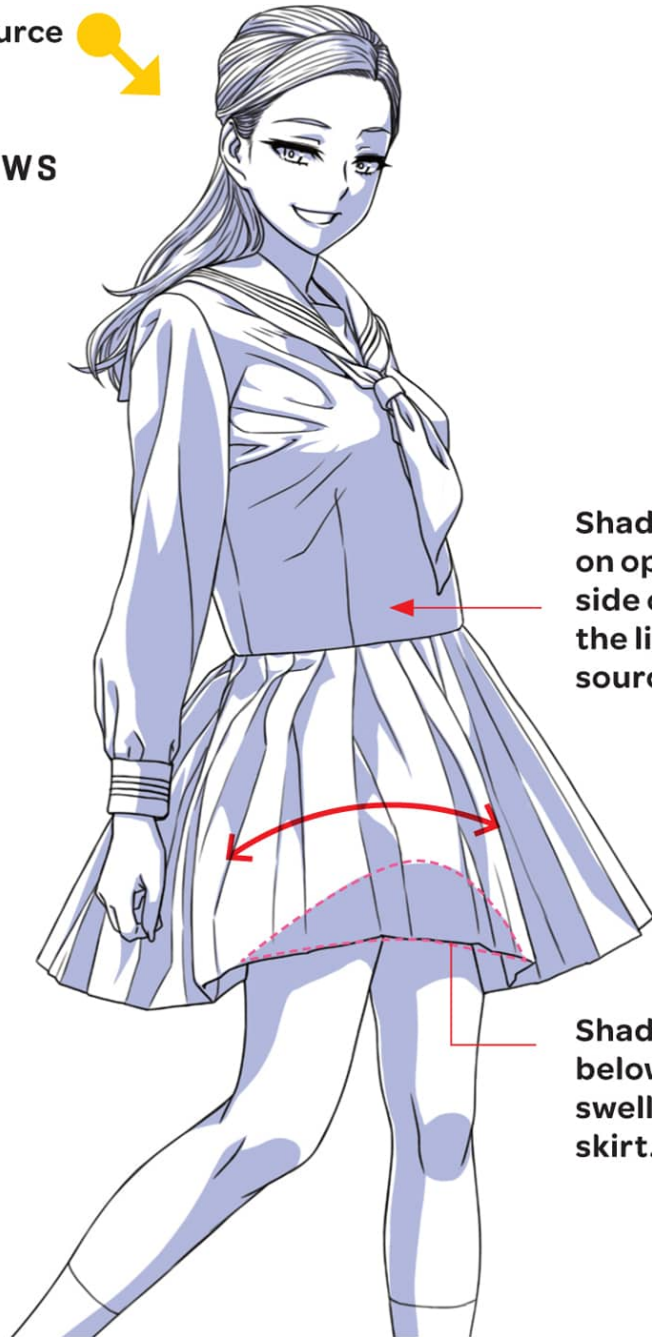
WRINKLES



Light source



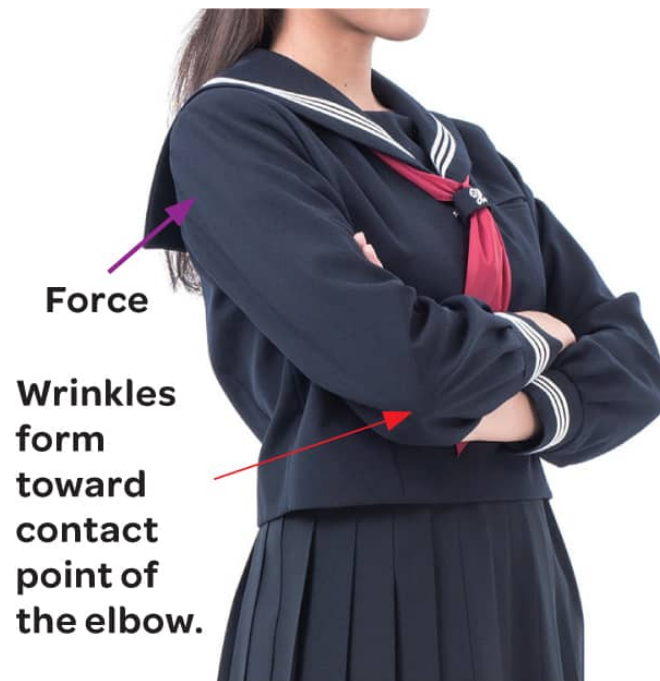
SHADOWS



Shadows
on opposite
side of
the light
source.

Shadow
below the
swell of the
skirt.

RELATIONSHIP OF MOVEMENT OF ARM AND WRINKLES



Tension forms between the shoulder and the elbow when arms are crossed. There are fewer wrinkles where the fabric is taut.



With arms clasped in front, excess fabric gathers at the elbow and creates sagging wrinkles and folds.



When the arms are clasped behind the back, the bust becomes a contact point and fabric is pulled back toward the shoulder.

Female School Uniform

LESS WRINKLES

Short sleeve blouse

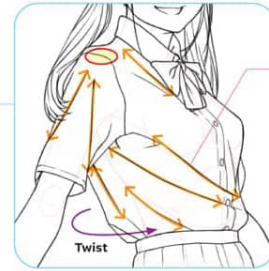
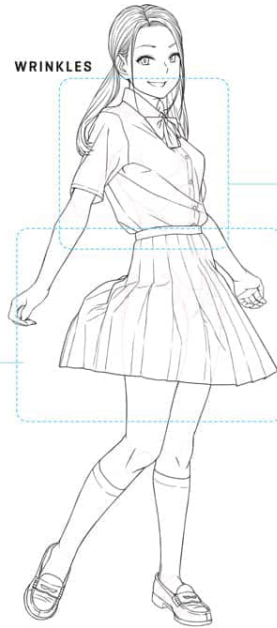
- Soft
- Firm

Pleated skirt

- Thin
- Lightweight
- Firm

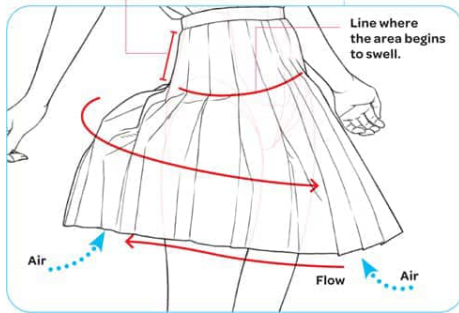


WRINKLES



When moving with the shirt tucked in, the waist and the shoulder create pulled wrinkles.

This area is stitched, so below that point, the skirt will swell out when spinning.



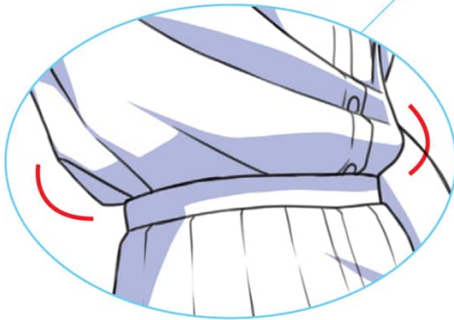
Line where the area begins to swell.

SHADOWS

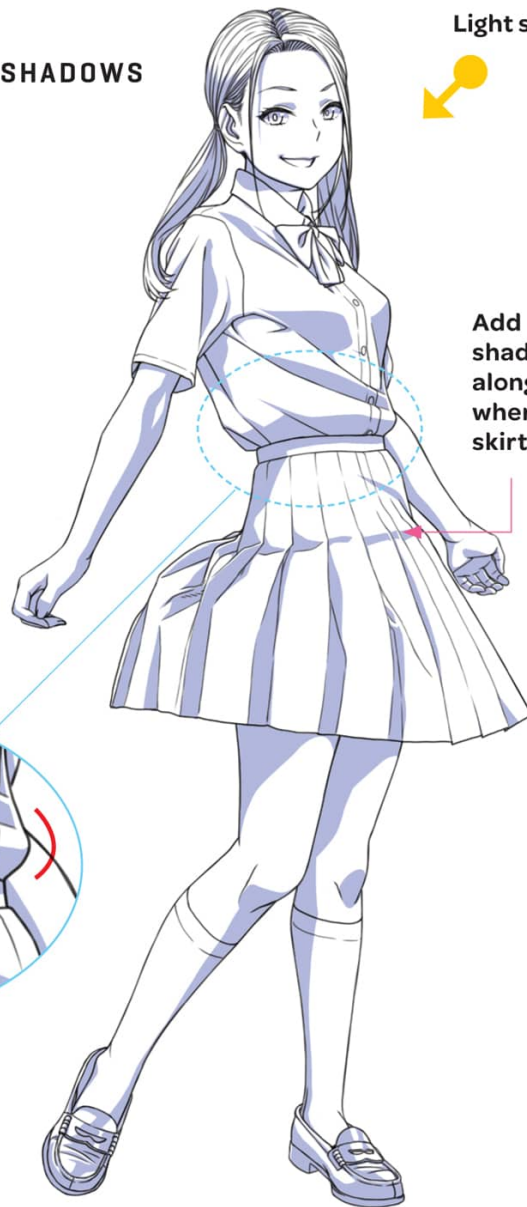
Light source



Add shadows along the line where the skirt swells.



Dimensional shadows on sagging areas.



PLEATED SKIRT IN SITTING POSITION ON THE FLOOR



Bent knees



Legs straight

Female School Blazer

LESS WRINKLES

Fabric type

- Stiff
- Thick
- Heavyweight



WRINKLES



Firm and thick fabric creates strong, straight line wrinkles.



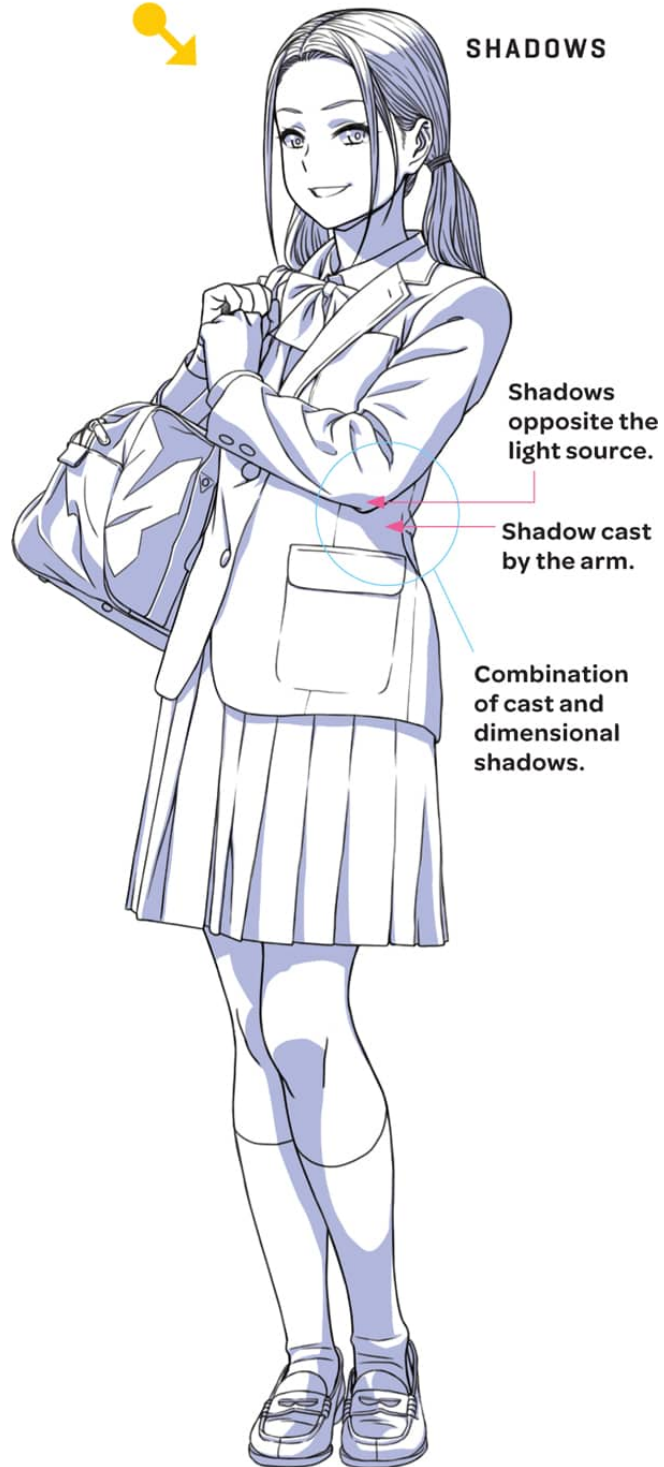
Firm textured material doesn't show many gravity wrinkles.

Fine wrinkles show toward the contact point on elbow.

Light source



SHADOWS



Shadows
opposite the
light source.

Shadow cast
by the arm.

Combination
of cast and
dimensional
shadows.

RELATIONSHIP BETWEEN BAGS AND WRINKLES

Holding a bag increases the number of contact points between clothes which leads to more wrinkles.



The backpack pulls up the back of the blazer and creates gathered wrinkles around the waist.



Fabric under the handle of the bag is bunched and pulled, causing more wrinkles.

Peacoat

LESS WRINKLES

Fabric type

- Stiff
- Thick
- Heavyweight



NO SCARF



WRINKLES



Stiff fabric doesn't form wrinkles, even when there is a contact point.

Small creased wrinkles on the elbow remain and mix with pulled wrinkles from the shoulder.

SHADOWS

Wave-shaped shadows help to illustrate slight creases and wrinkles.

Light source from the front



Shadows appear on the underarms.



There are no shadows on stiff, flat areas of fabric.

STIFF CLOTHES AND COMMON WRINKLE AREAS

Thick fabric creates large wrinkles when the elbow is bent.



Pulled wrinkles form with the arm across the body.



No gravity wrinkles on the body.

Gakuran (Japanese School Uniform)

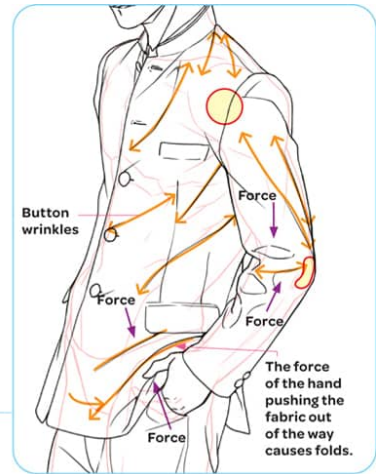
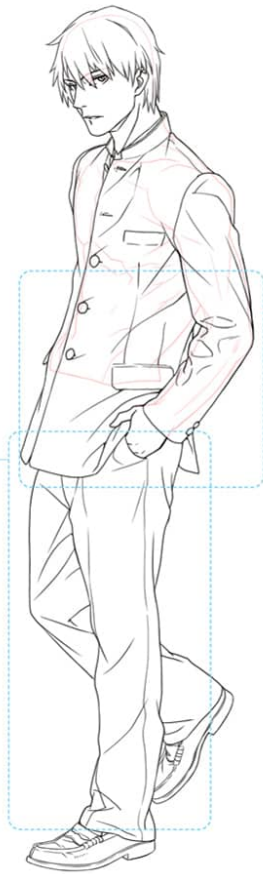
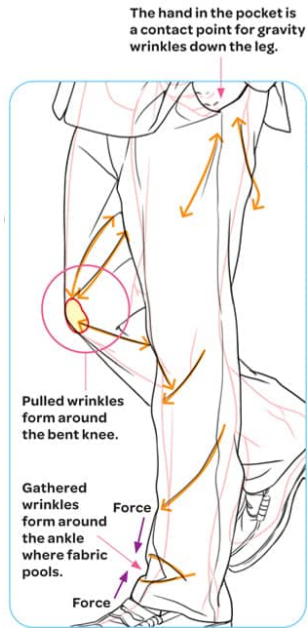
LESS WRINKLES

Fabric type

- Stiff
- Firm
- Heavyweight

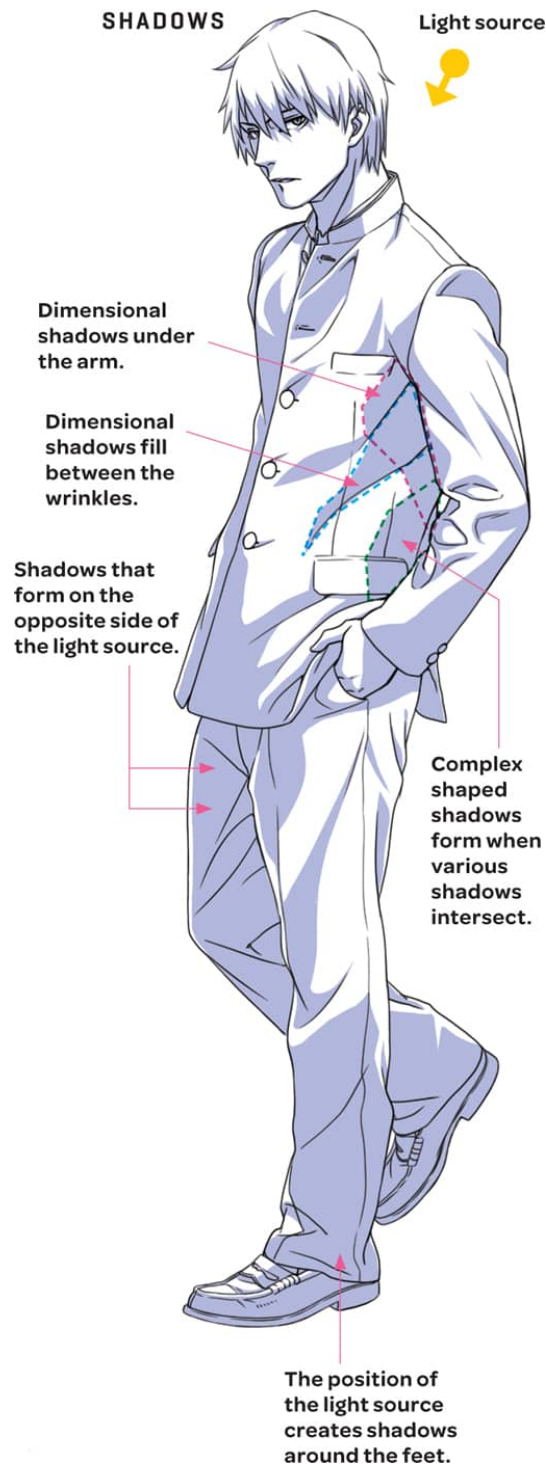


WRINKLES



SHADOWS

Light source



WRINKLES THAT APPEAR WHEN RUNNING



Male School Uniform

MORE WRINKLES

Button-down shirt

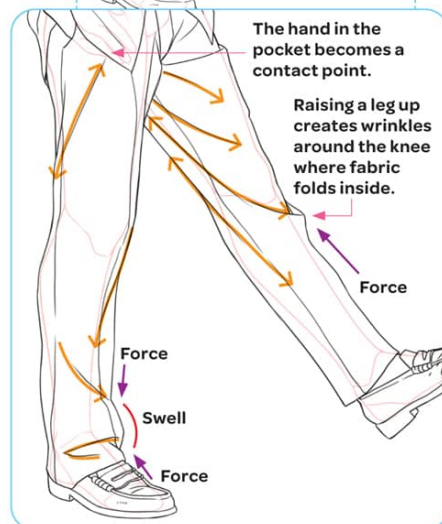
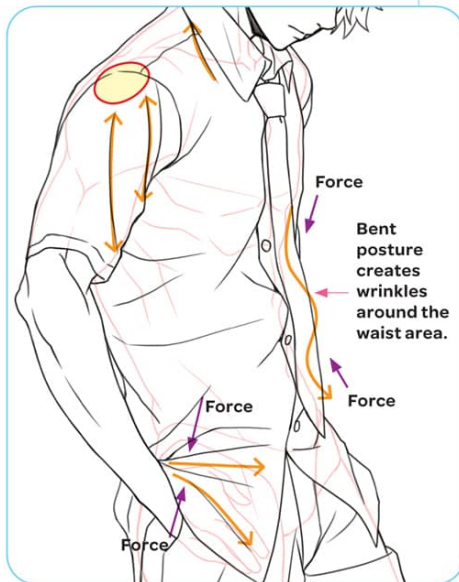
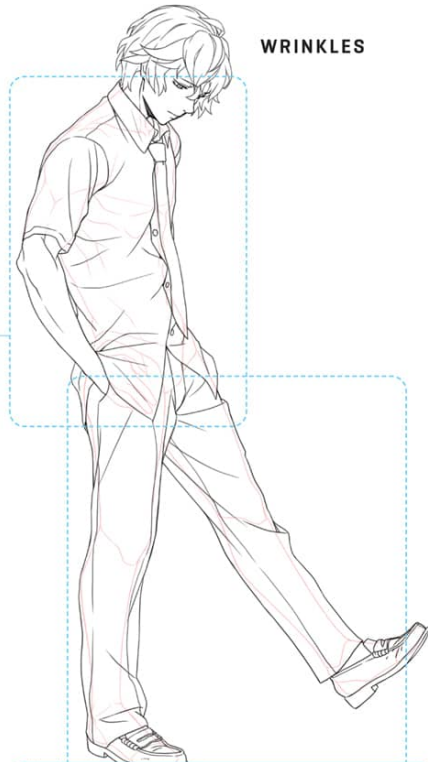
- Soft
- Stiff
- Lightweight

Slacks

- Crisp
- Stiff
- Mediumweight



WRINKLES

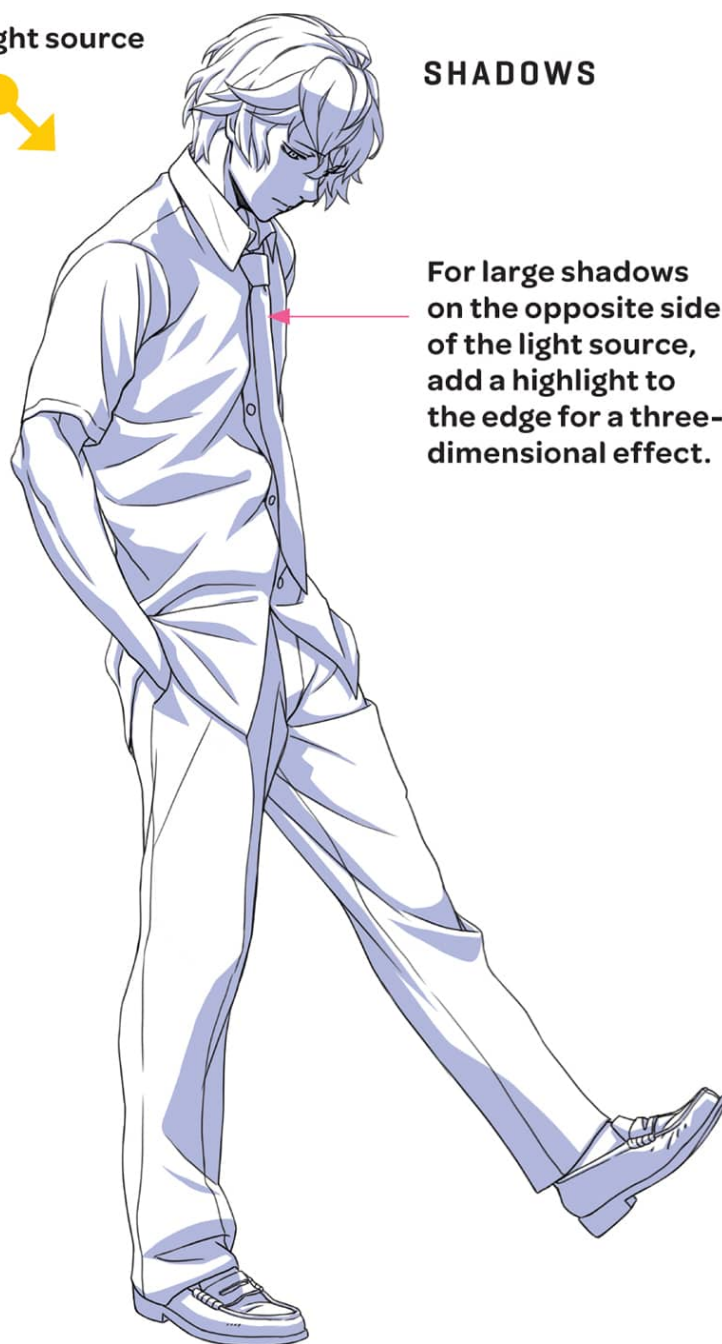


Light source



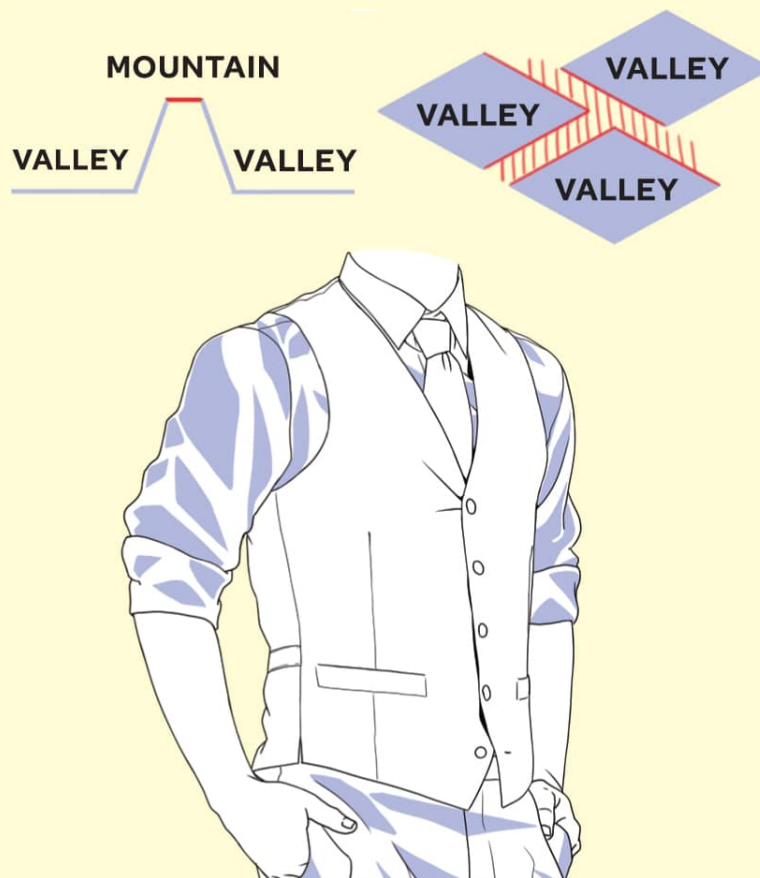
SHADOWS

For large shadows on the opposite side of the light source, add a highlight to the edge for a three-dimensional effect.



BUTTON-DOWN SHIRT SHADOWS

On crisp button-down shirts, you will see strong wrinkles with deep shadows. Although the fabric is lightweight, it is stiff, which makes it difficult to form small wrinkles. Make these shirts more realistic with diamond or triangle shaped shadows.



DIFFERENCES WHEN TUCKING IN A SHIRT



Male School Blazer

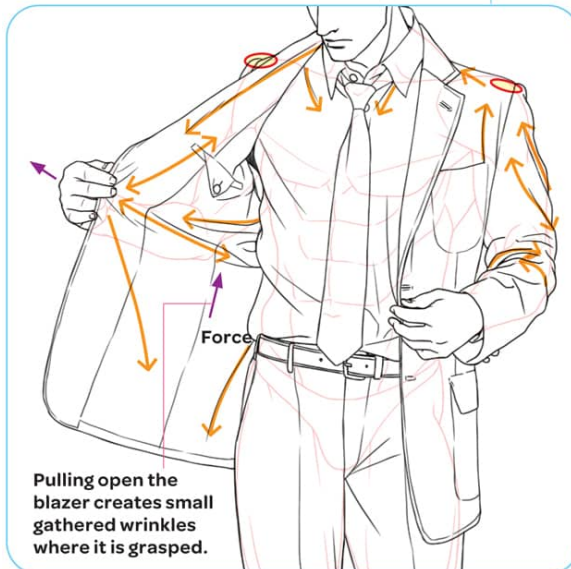
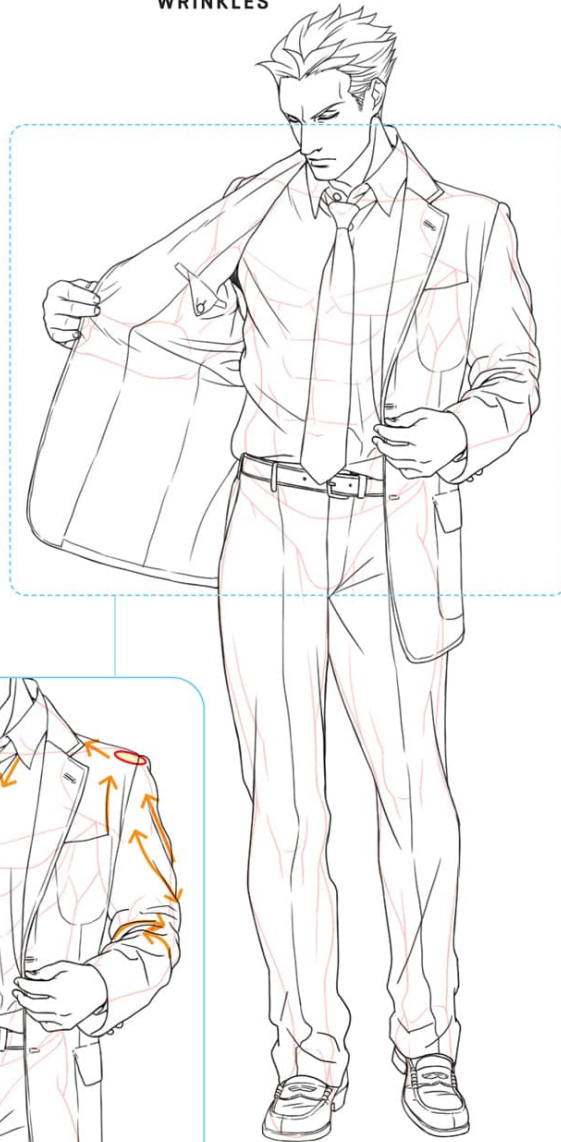
LESS WRINKLES

Blazer

- Stiff
- Firm
- Heavyweight



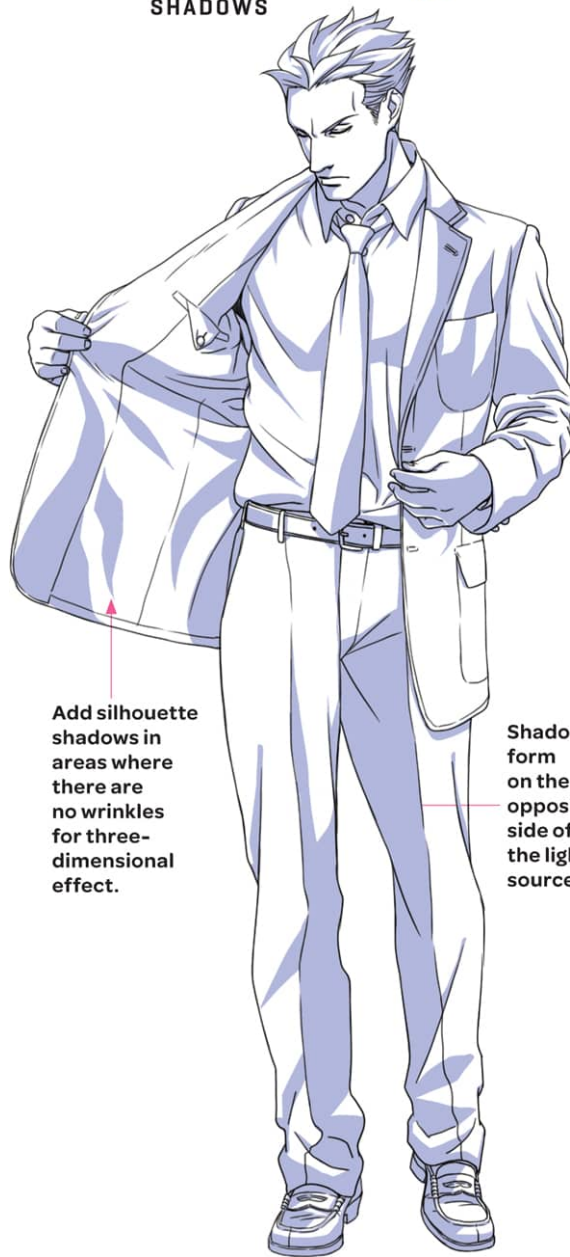
WRINKLES



Light source



SHADOWS



Add silhouette shadows in areas where there are no wrinkles for three-dimensional effect.

Shadows form on the opposite side of the light source.

BLAZER WRINKLES WHEN SITTING

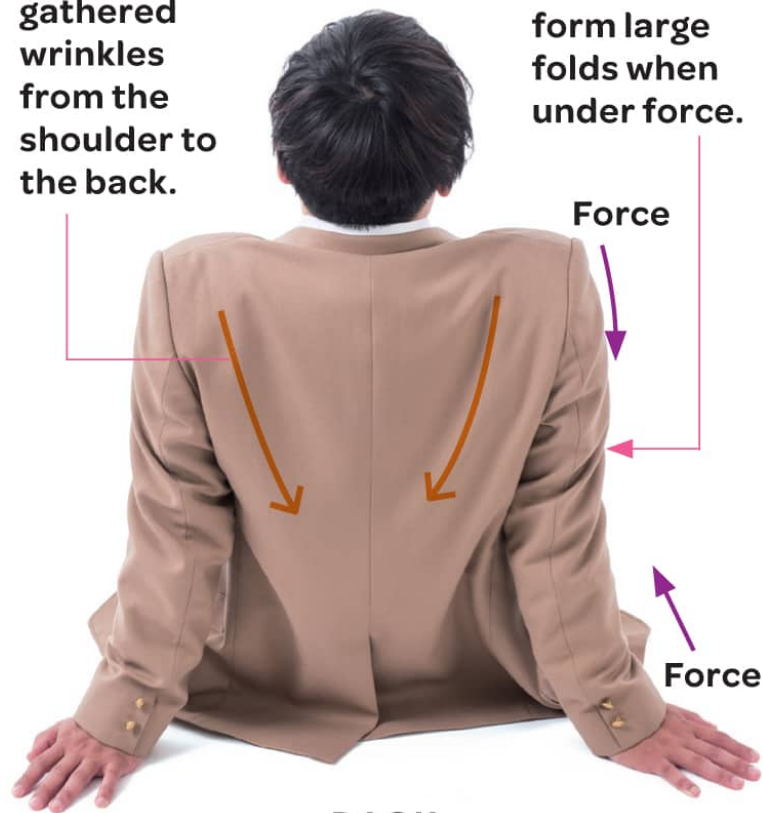
Wrinkles appear from the neck to shoulder when shoulders press up.



FRONT

Arms holding
the body
up create
gathered
wrinkles
from the
shoulder to
the back.

Stiff fabrics
form large
folds when
under force.



BACK

ADDITIONAL POSES IN SCHOOL UNIFORMS

Depending on your character's pose, the wrinkles and shadows that appear on their clothing will change. Here are a variety of poses you can practice drawing. Special areas to pay attention to have been called out.





Female Office Clothes

MORE WRINKLES

Blouse

- **Soft**
- **Lightweight**

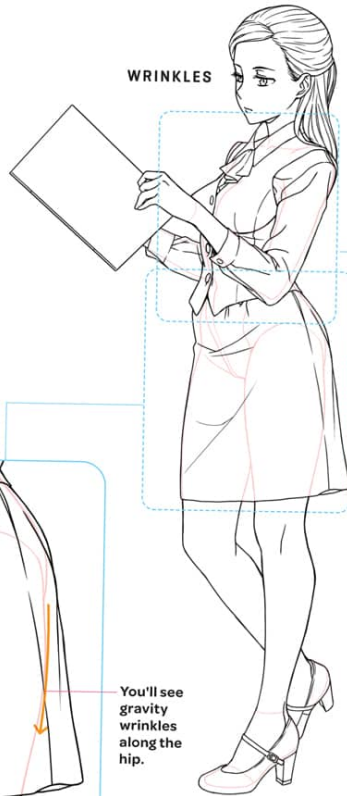
LESS WRINKLES

Vest and skirt

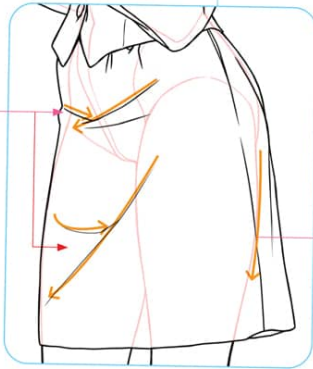
- **Stiff**
- **Firm**
- **Heavyweight**



WRINKLES

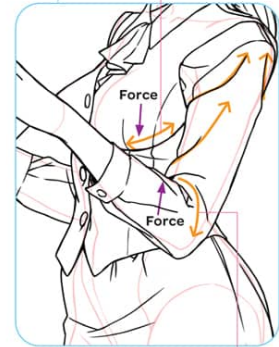


Y-shaped gravity wrinkle



You'll see gravity wrinkles along the hip.

A combination of gathered wrinkles form by the extension of the chest and pulled wrinkles form around the underarm.



A combination of gathered and gravity wrinkles around the elbow.

Light source

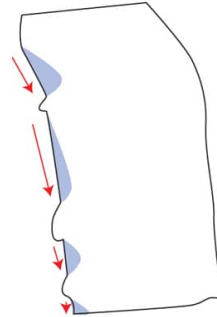


SHADOWS



Wrinkle flow

Simplified Diagram of Skirt Side View



Shadows form on the surface that face the bottom of the skirt.

WRINKLES MADE WHEN BENDING

Pulled wrinkles form from the contact point of hip and gathered wrinkles from bending the back.



The skirt pulls tight against the front of the thigh.

Pulled wrinkles form from the contact point of the thigh.

Male Suit

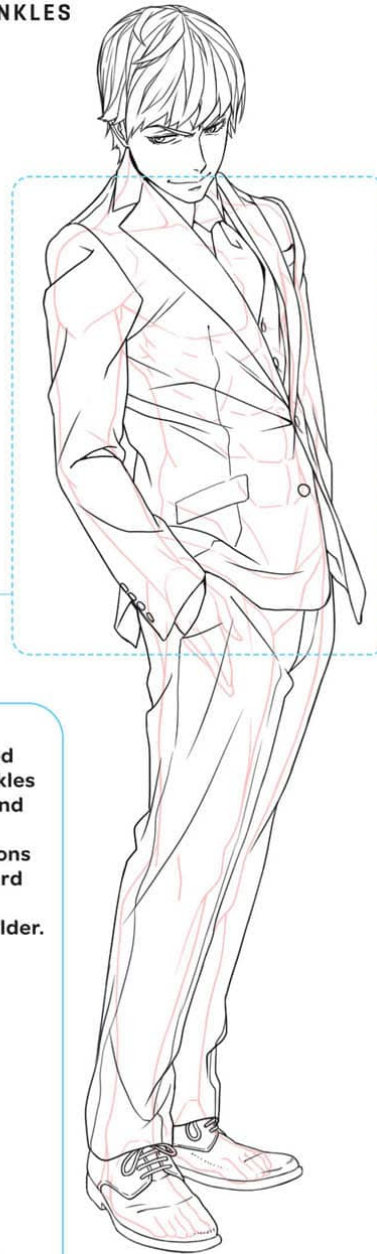
MORE WRINKLES

Fabric type

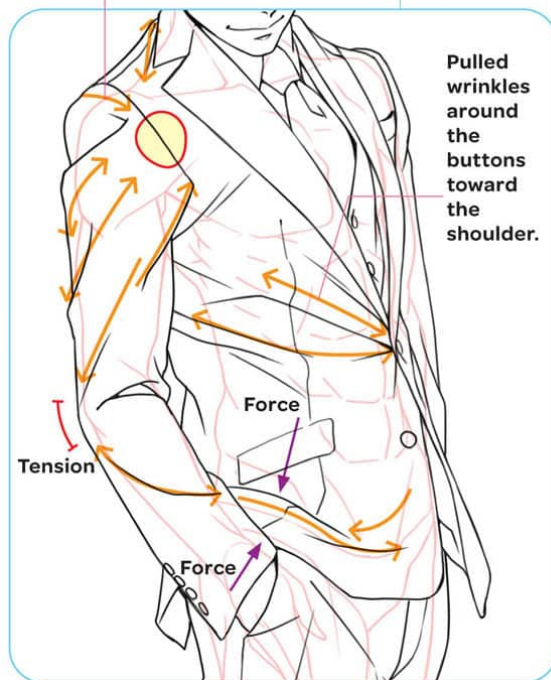
- Stiff
- Firm
- Heavyweight



WRINKLES



Pulled wrinkles develop around the contact point at the shoulder.



Pulled wrinkles around the buttons toward the shoulder.

Light source



SHADOWS

Dimensional shadows around the chest.

Shadows along pulled wrinkles.

Focus on body line.



WRINKLES WHEN SITTING IN A CHAIR

Pulled wrinkles
form from the
elbow contact
point.





Pulled wrinkles along the buttons form from tension caused when slouching.

The right shoulder is lower than the neck, so sagged wrinkles form on the collar.

Male Vest

Characteristics: Without sleeves, a vest has fewer contact points, which means there are fewer wrinkles.

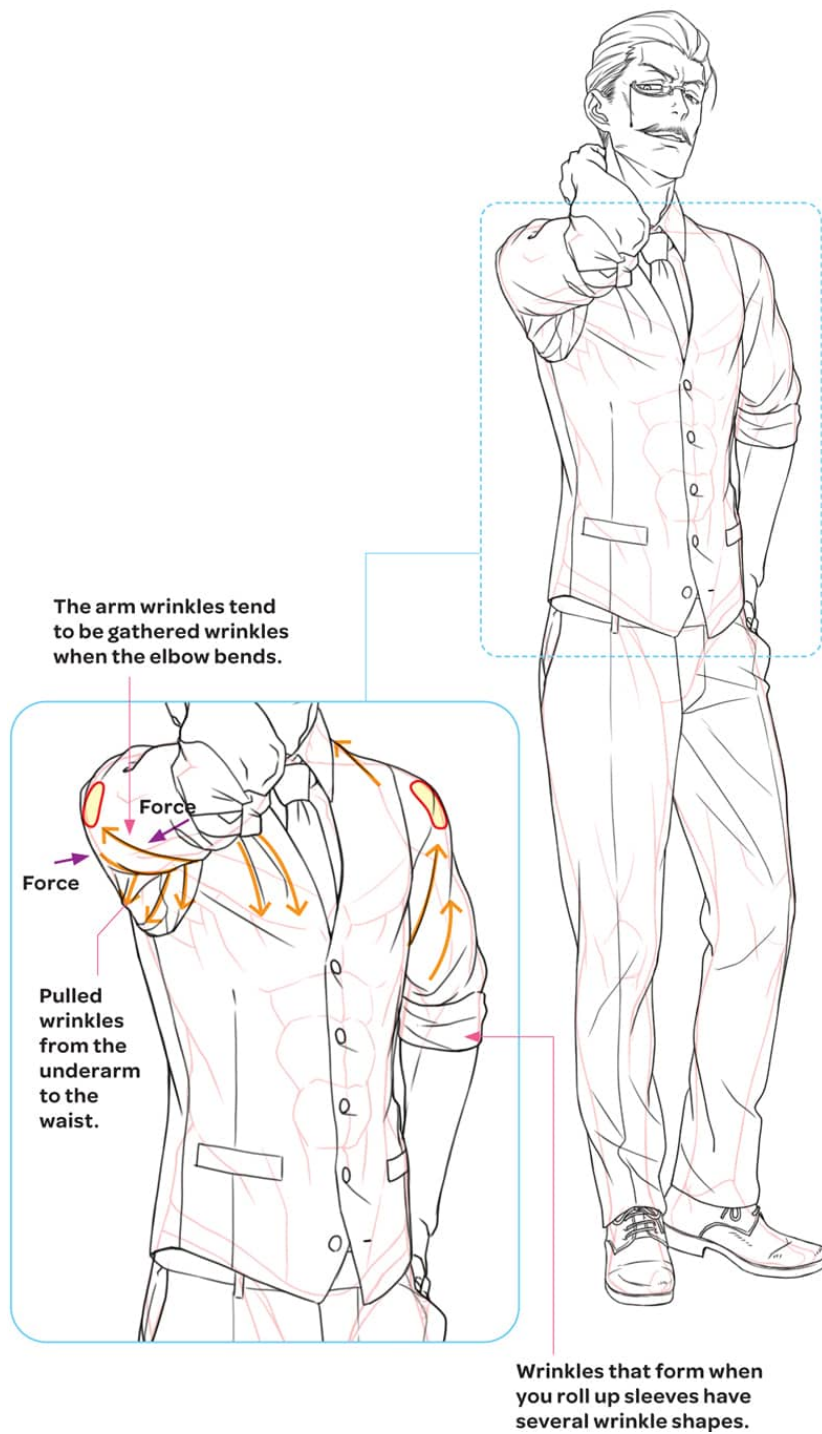
LESS WRINKLES

Vest

- Stiff
- Firm
- Heavyweight



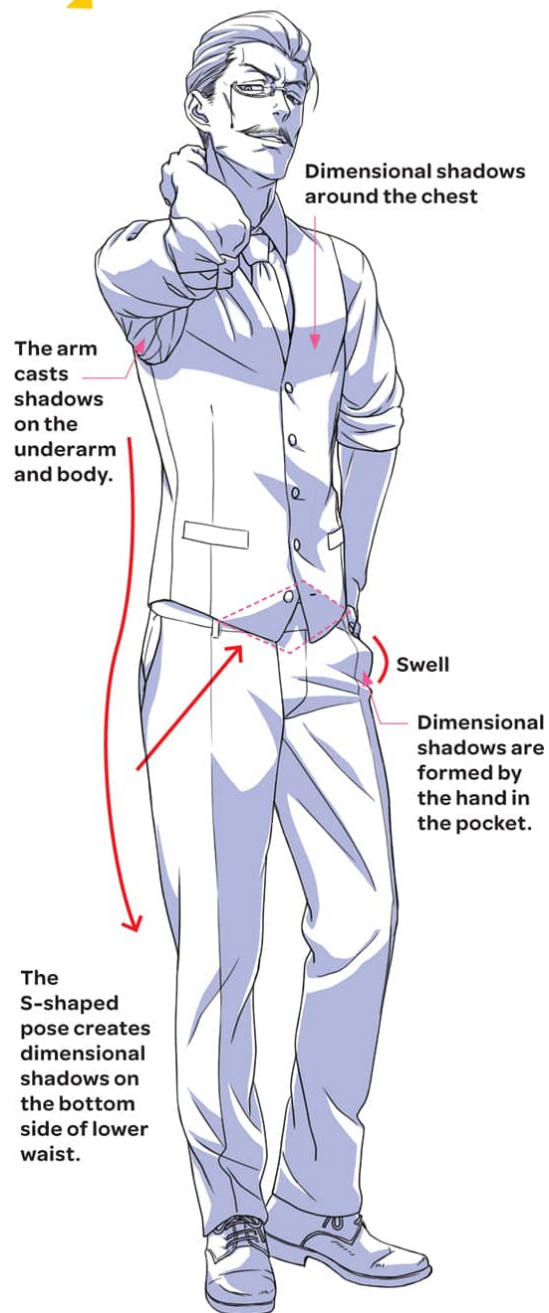
WRINKLES



Light source



SHADOWS



Dimensional shadows
around the chest

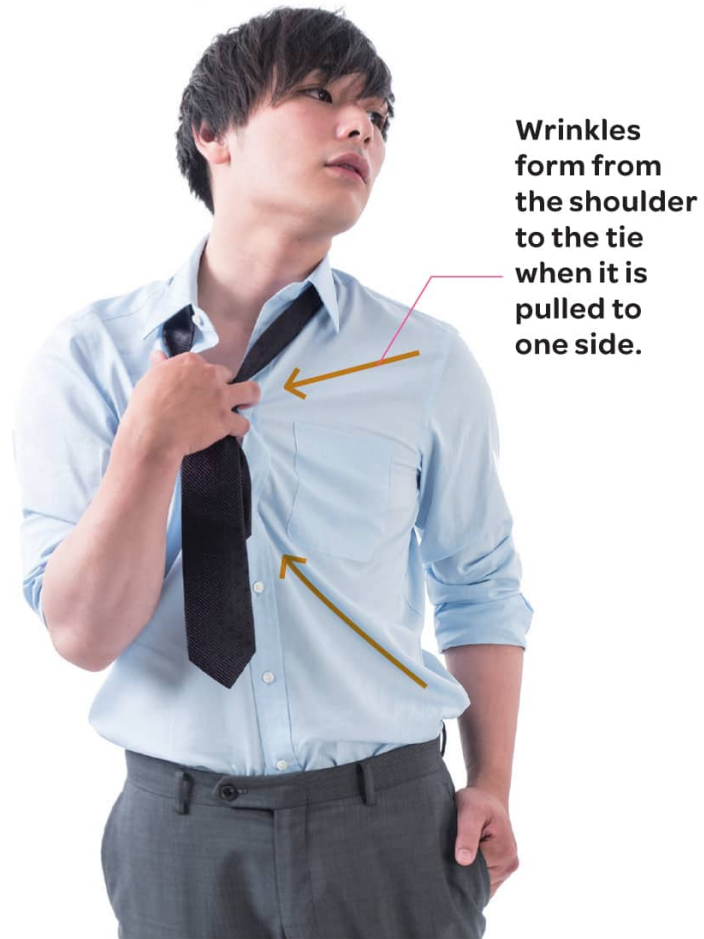
The arm
casts
shadows
on the
underarm
and body.

Swell

Dimensional
shadows are
formed by
the hand in
the pocket.

The
S-shaped
pose creates
dimensional
shadows on
the bottom
side of lower
waist.

WRINKLES AND TIES





The collar follows the tie when it is tugged.



Maid Costume

MORE WRINKLES

Fabric type

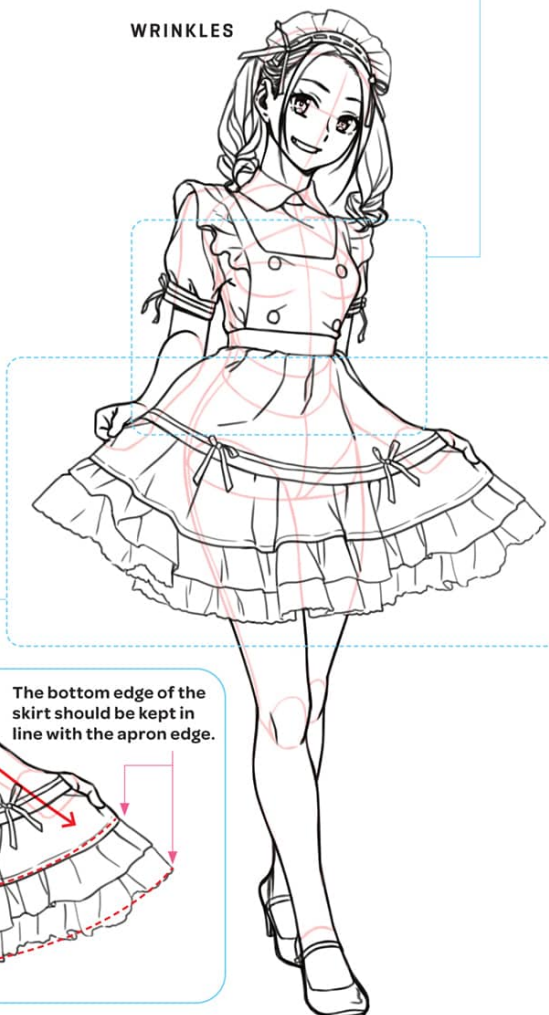
- Soft
- Lightweight



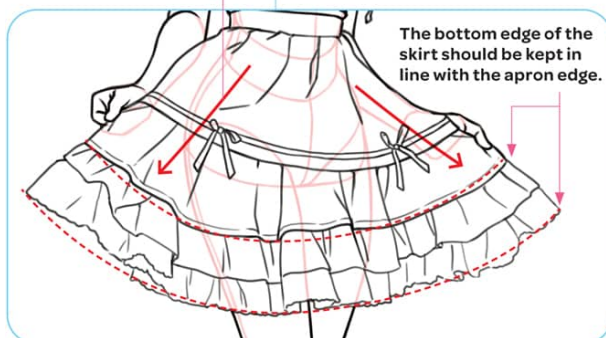
Wrinkles pull toward the waistband where the apron is gathered.



WRINKLES



Wrinkles on the ruffles look natural if they are added along the entire width of the skirt.



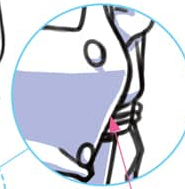
The bottom edge of the skirt should be kept in line with the apron edge.

Light source



SHADOWS

Add shadows along the wrinkles at the waist.



Add white to the outer edges of the bust shadows to show reflective light.

If you draw all the lines of the ruffles, it looks too heavy. So, reduce the number of lines and add silhouette shadows.



MAID COSTUME DETAILS



FRONT



BACK

Waiter Uniform

MORE WRINKLES

Apron and pants

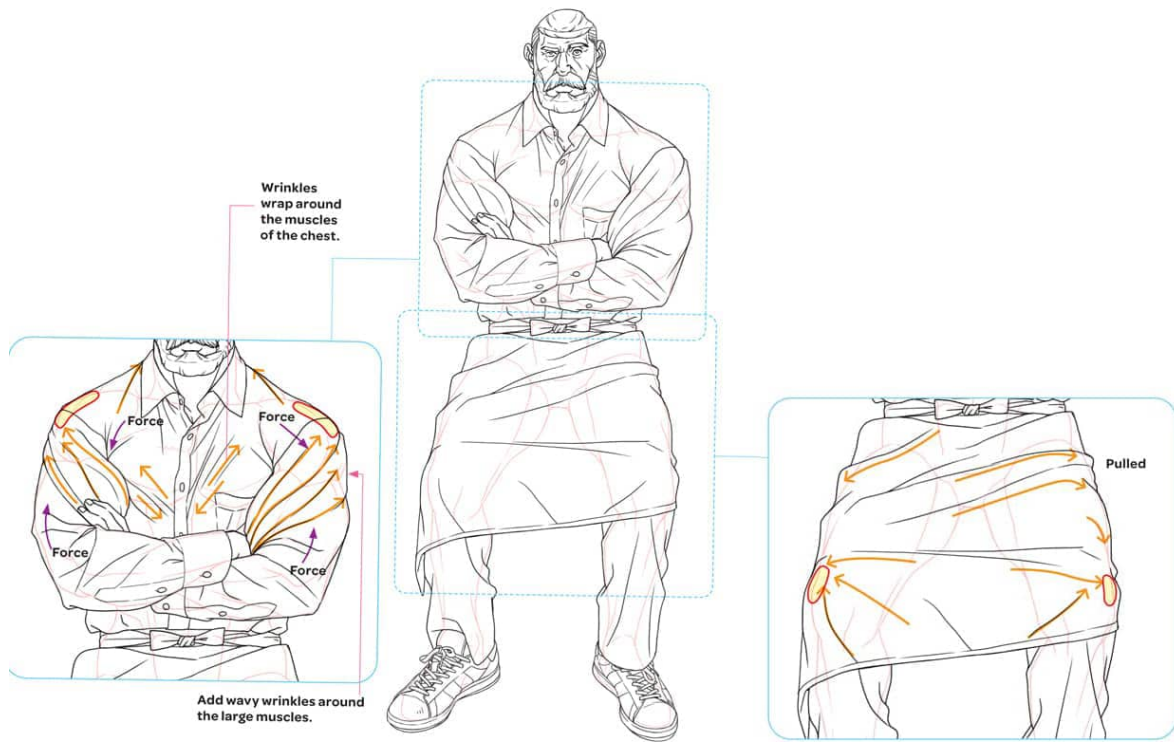
- Thick
- Heavyweight

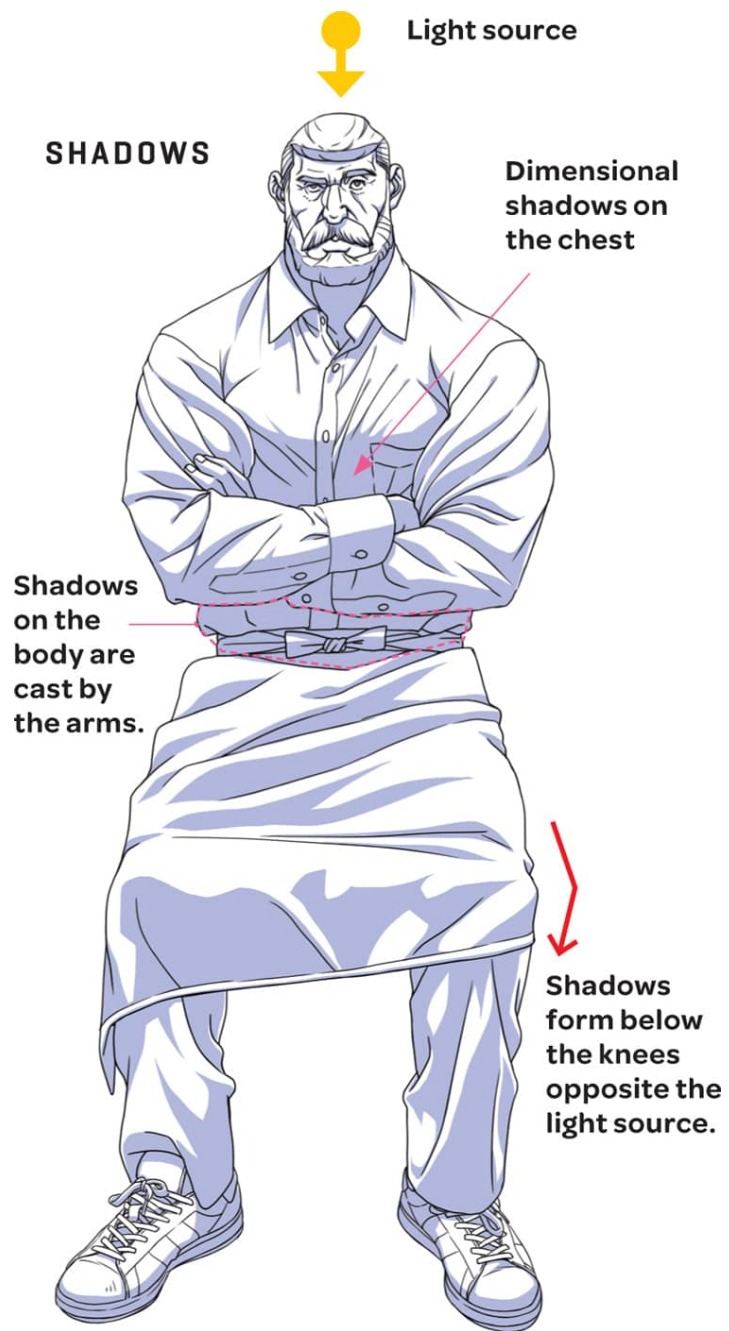
Shirt

- Thin
- Lightweight



WRINKLES





APRON WRINKLES

FRONT



Pulled wrinkles form across the waist when apron ties are tightened.



BACK

**Apron strings
wrap the back
waist and hold
the pants tight
to the body.**



ADDITIONAL POSES IN OFFICE CLOTHES AND MAID COSTUME





Skirts & Dresses

The fit of a skirt or dress has a direct impact on how the garment wrinkles. For example, a tight-fitting skirt will have more wrinkles than a loose-fitting skirt. In this section, you'll find a variety of common skirt and dress styles.

Tight Skirt

Characteristics: Clothes that fit tight to the body often have more wrinkles.

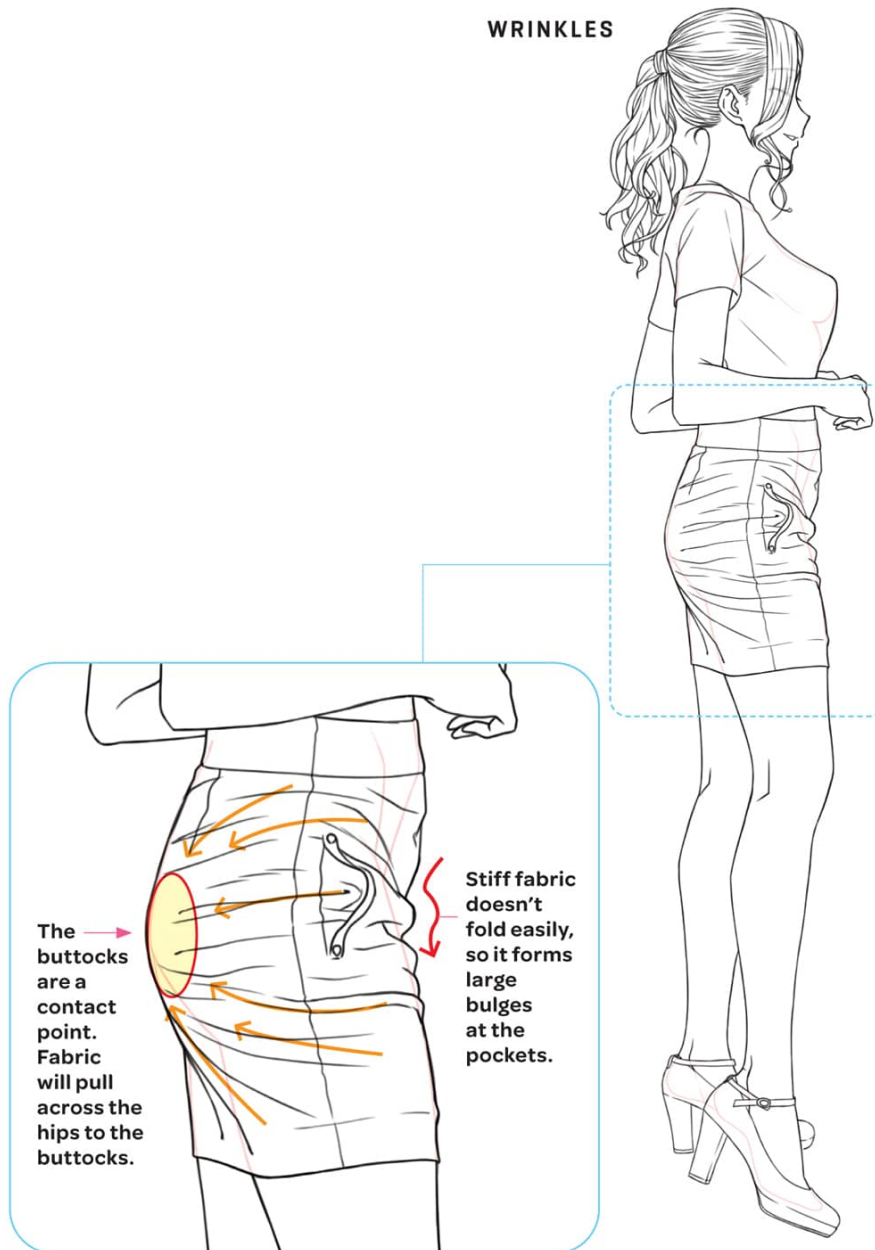
MORE WRINKLES

Fabric type

- Stiff
- Firm
- Mediumweight



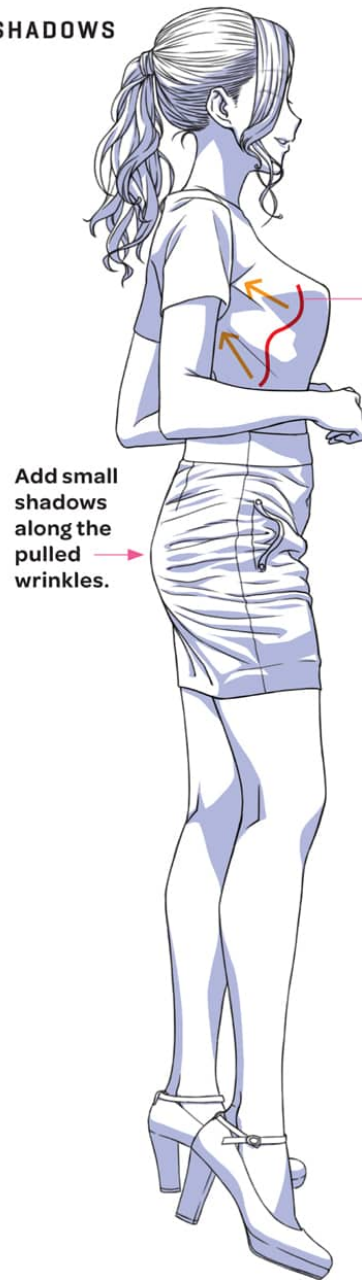
WRINKLES



Light source



SHADOWS



Dimensional shadows appear opposite the light source.

Add small shadows along the pulled wrinkles.

MOVEMENT OF LEGS AND WRINKLES ON TIGHT SKIRTS





When lifting
the leg,
gathered
wrinkles
appear.

Mini Skirt

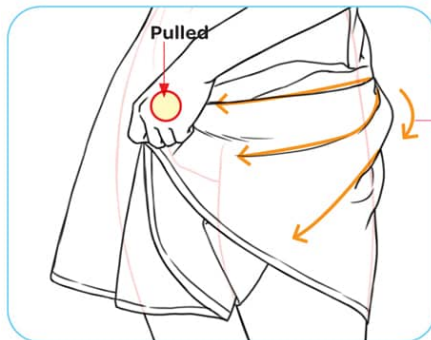
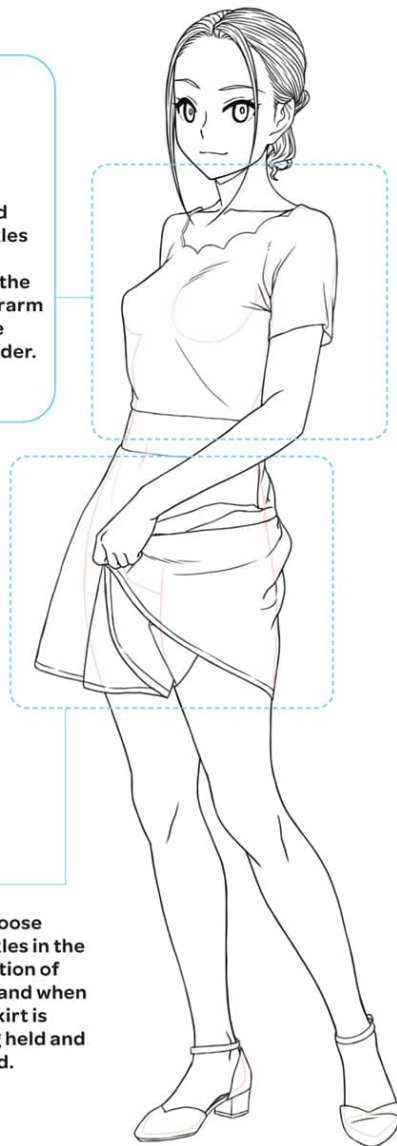
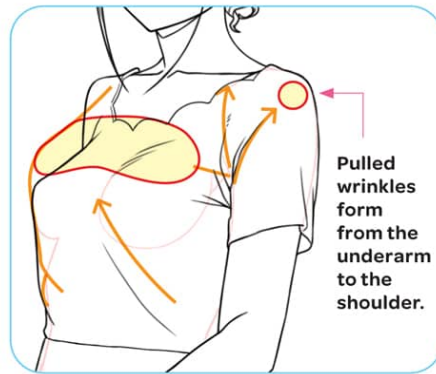
MORE WRINKLES

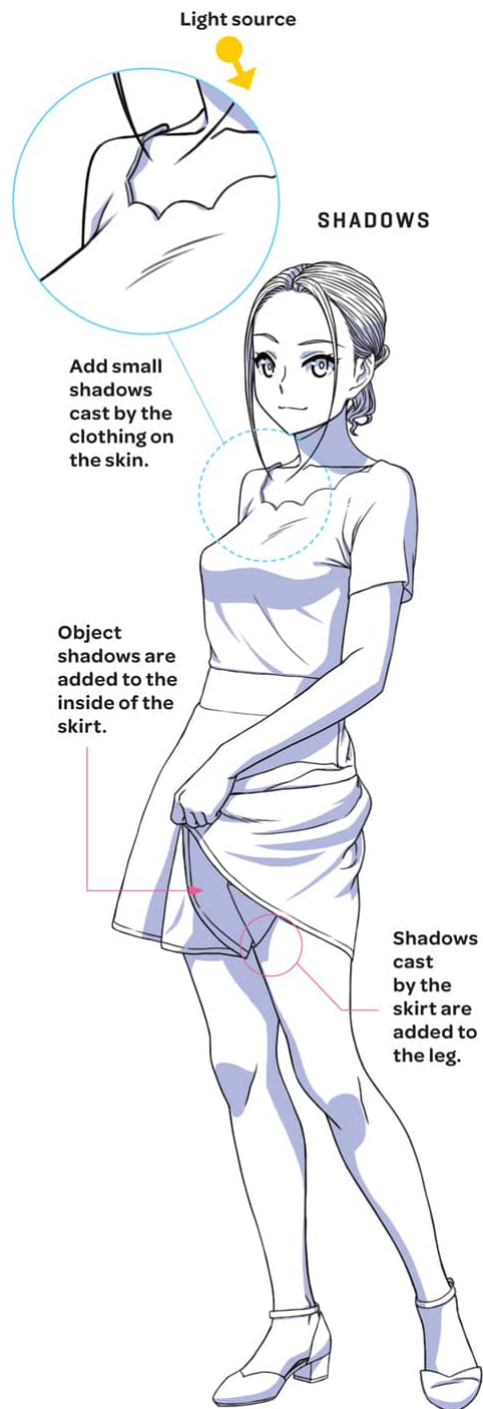
Fabric type

- Soft
- Flowy
- Lightweight



WRINKLES

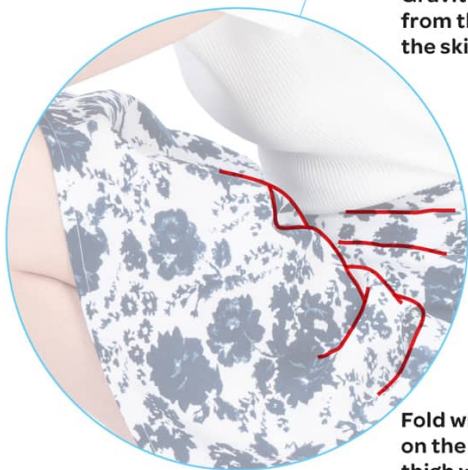




MOVEMENT OF SKIRT WHEN SQUATTING



Gravity wrinkles
from the waist to
the skirt hem



Fold wrinkles
on the upper
thigh with the
legs close to
the chest

Gathered Skirt

Characteristics: Gathered skirts with elastic waistbands have large areas of wrinkles along the waist where the fabric bunches.

MORE WRINKLES

Gathered skirt

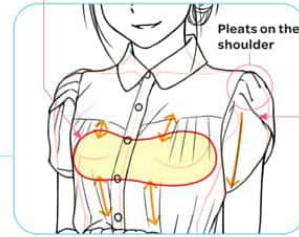
- Soft
- Mediumweight

Short sleeve blouse

- Soft
- Lightweight



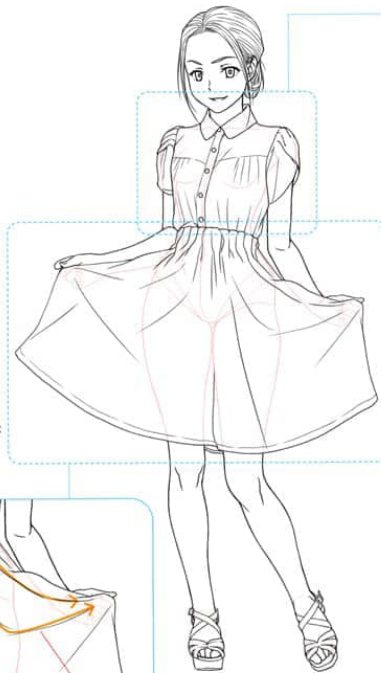
The gathers in the blouse spread out across the contact point of the bust, and then gather again at the waist.



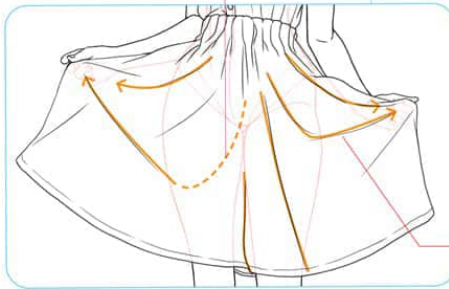
Pleats on the shoulder

Take a closer look at the wrinkles forming the shoulder seam combined with the gravity wrinkles.

WRINKLES



Be aware of the drape of the fabric as it is held in the position.



Gravity wrinkles become saggy when lifted up and to the side.

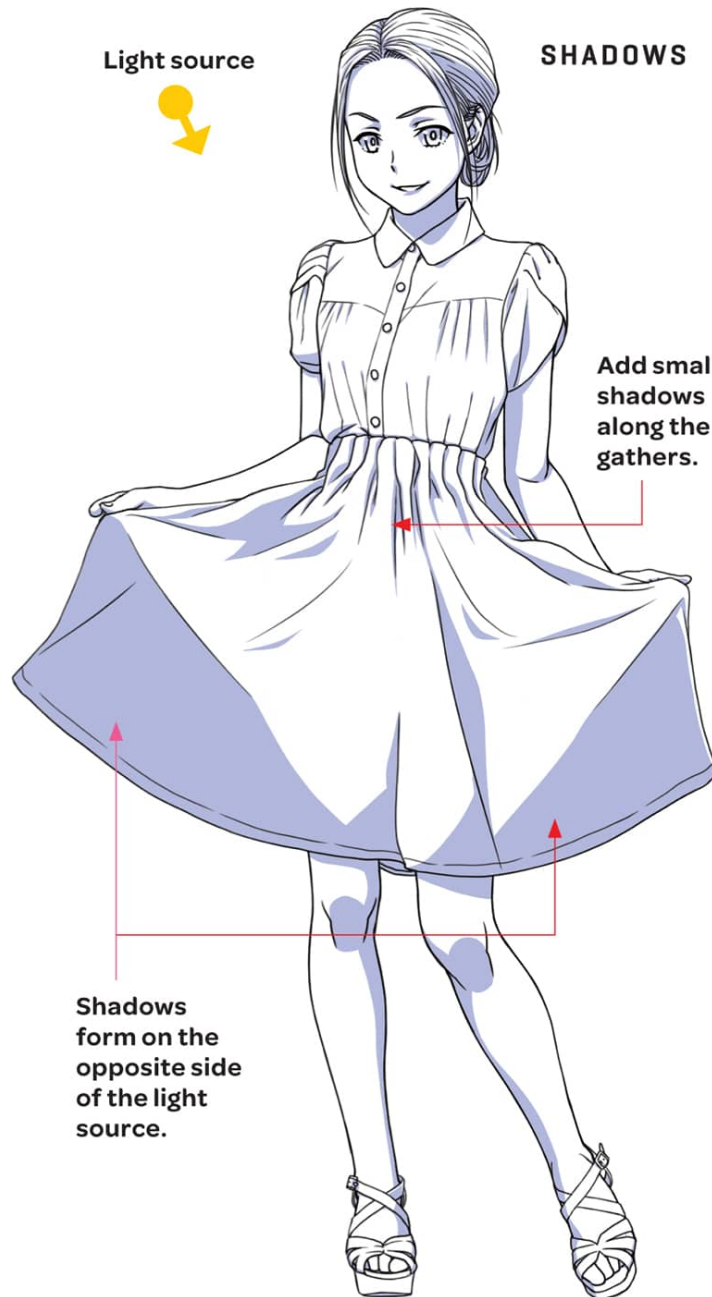
Light source



SHADOWS

Add small shadows along the gathers.

Shadows form on the opposite side of the light source.



SKIRT WRINKLES WHEN BENDING



Flared Skirt

Characteristics: Flared skirts have a lot of excess fabric. When the skirt is raised to curtsy, you'll see draped wrinkles.

MORE WRINKLES

Flared skirt

- Soft
- Mediumweight

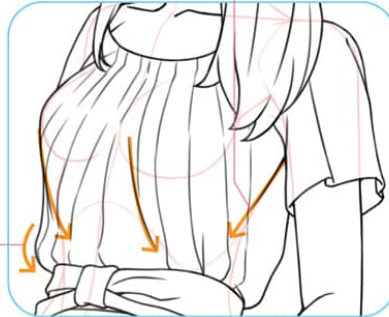
Short sleeve blouse

- Crisp
- Lightweight



WRINKLES

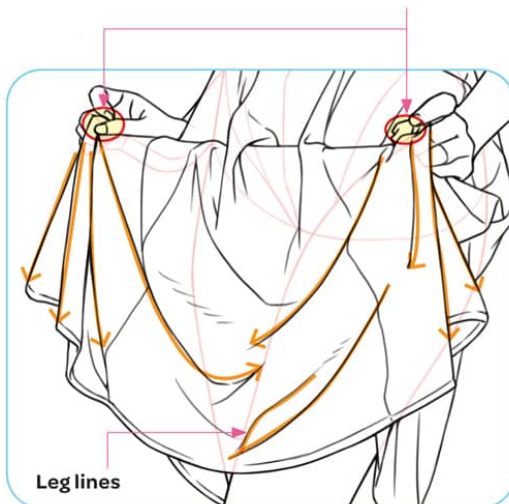
Pulled wrinkles form toward the waist.



Sagging wrinkles form where the blouse is tucked in at the waist.



Draping from the contact point of the hands causes gravity wrinkles.



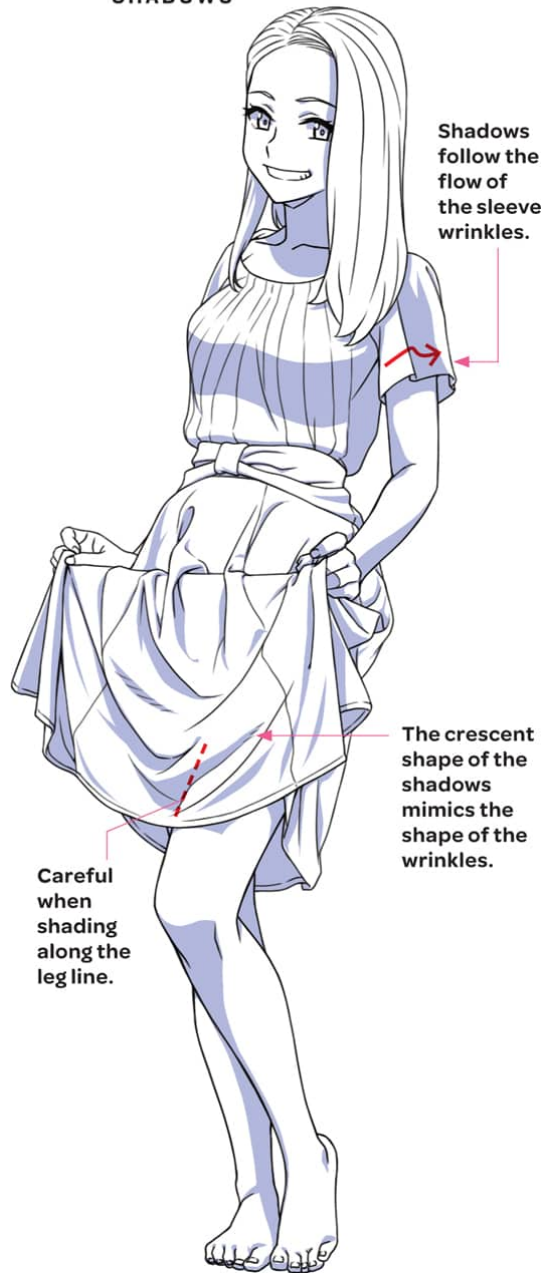
Keep in mind that the area of heavy wrinkles is caused by the hands lifting the skirt.



Light source



SHADOWS

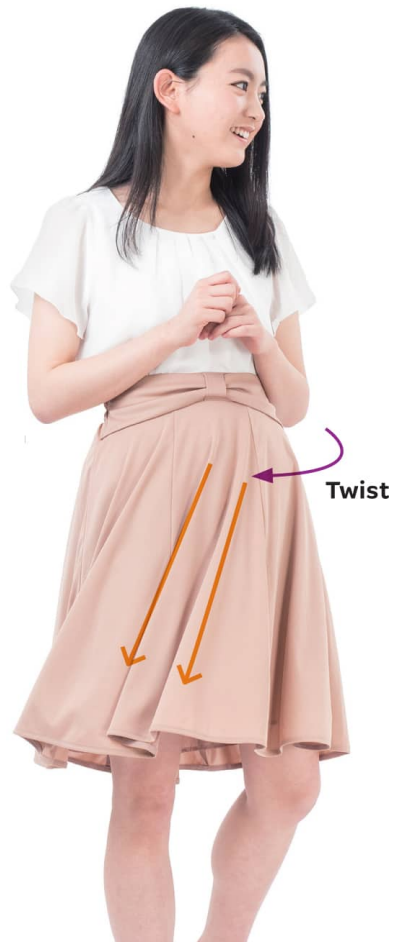


Shadows follow the flow of the sleeve wrinkles.

The crescent shape of the shadows mimics the shape of the wrinkles.

Careful when shading along the leg line.

WRINKLES ON A SOFT SKIRT



Wrinkles on soft material follow the movement of the body.



**Pulled
wrinkles
form toward
the back of
the knees.**

Wrinkles flow toward the contact point at the waist.

Tulle Skirt

Characteristics: Tulle skirt pleats are consistent around the waist and gently become wider toward the hem.

MORE WRINKLES

Tulle skirt

- Soft
- Thin
- Lightweight

LESS WRINKLES

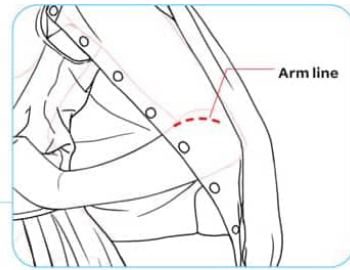
Sleeveless tank top

- Stiff
- Heavyweight

Cardigan

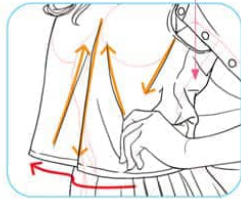
- Soft
- Mediumweight



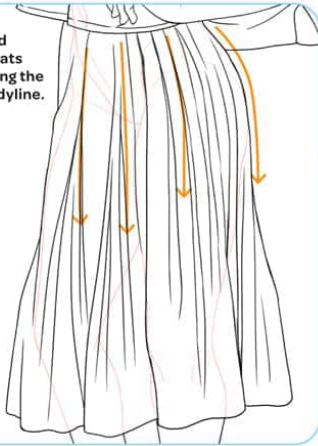


Less contact points results in fewer wrinkles, but there are still some strong wrinkles caused by the bust.

WRINKLES

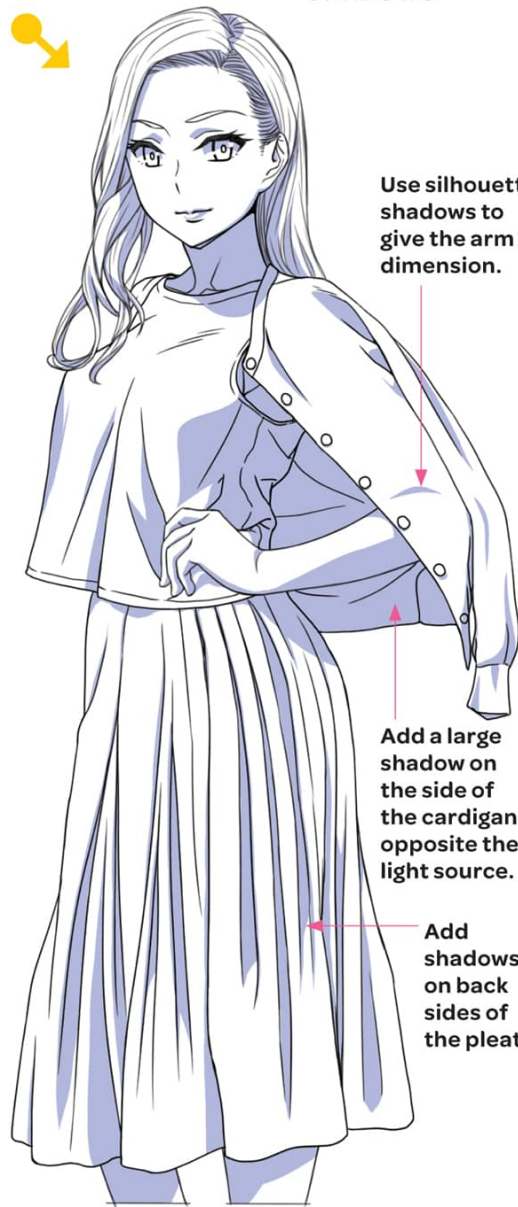


Add pleats along the bodyline.



Light source

SHADOWS



Use silhouette shadows to give the arm dimension.

Add a large shadow on the side of the cardigan opposite the light source.

Add shadows on back sides of the pleats.

WRINKLES ON TULLE SKIRT PLEATS



**There is
a wavy
flow to
the fabric
along the
body.**



High-low Skirt

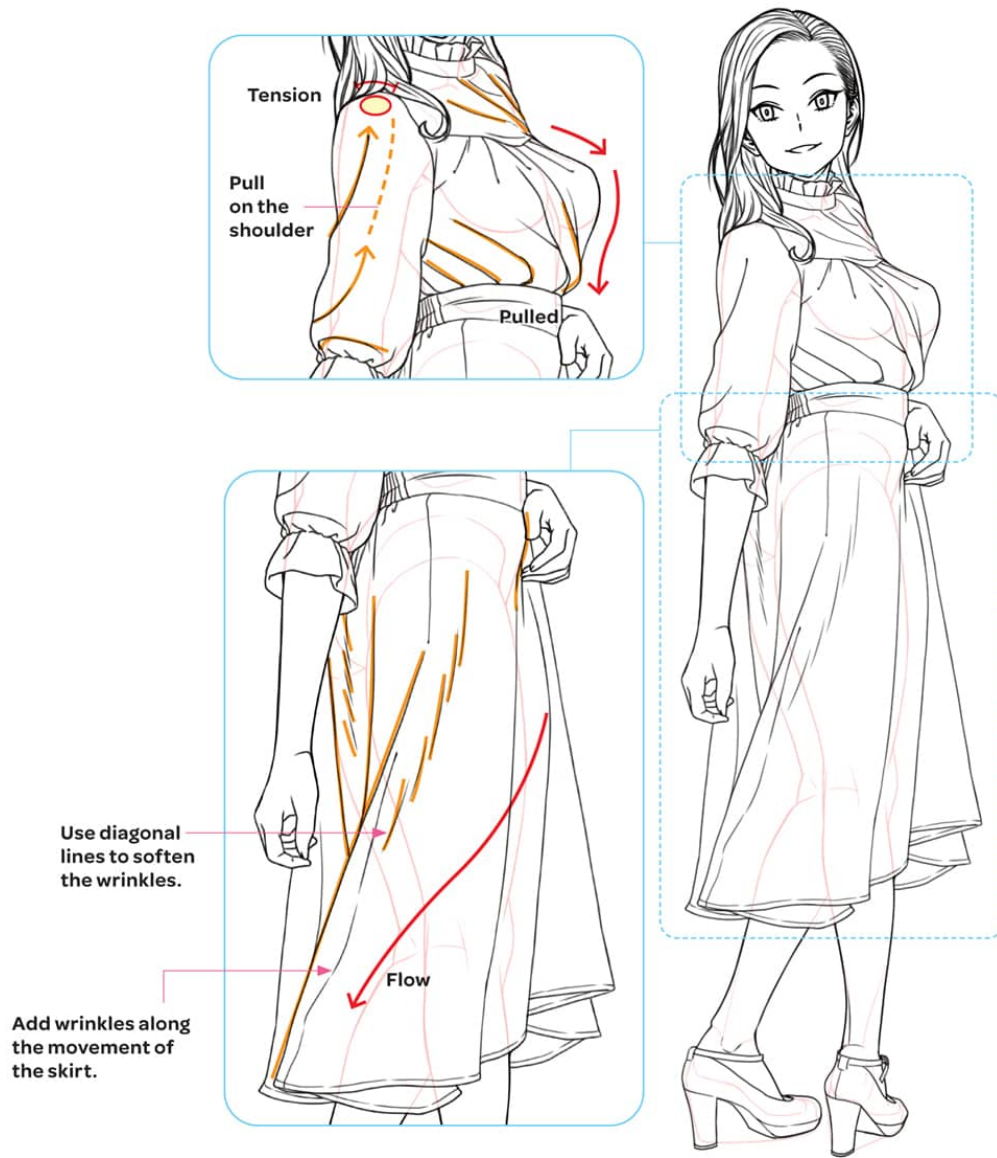
LESS WRINKLES

Fabric type

- Firm
- Mediumweight



WRINKLES



Light source



SHADOWS

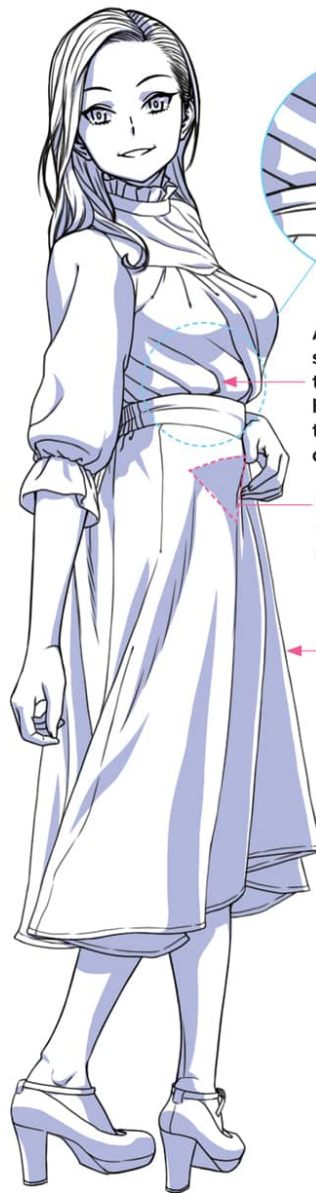
Dimensional shadows on sagging wrinkles.



Adding shading along the wrinkles helps to give the lines dimension.

The lower stomach casts a shadow.

Give dimension by drawing reflected light.



WRINKLES ON LONG SKIRTS

Long skirts have more movement with just a little motion. Add wrinkles along the flow of the movement.





**No wrinkles
appear on the
area without
pleats.**

Dress with Flared Skirt

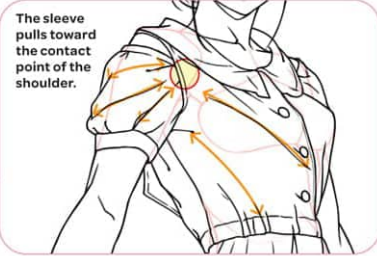
LESS WRINKLES

Fabric type

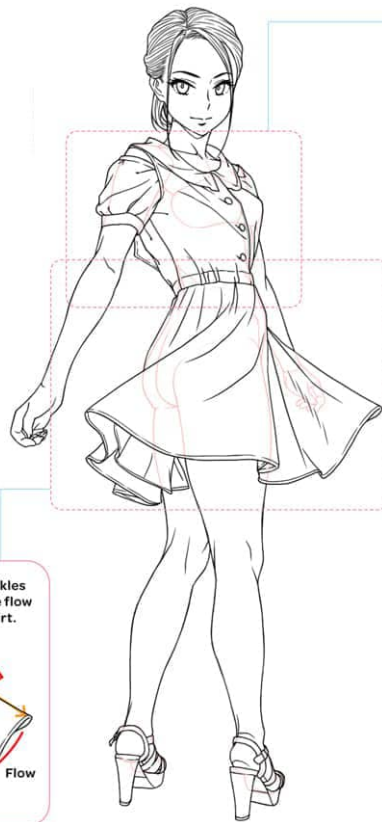
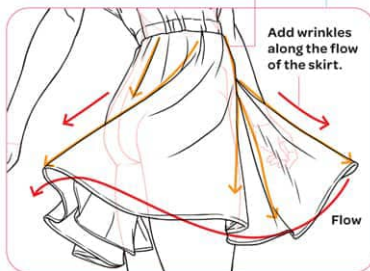
- **Soft**
- **Lightweight**



WRINKLES



Small wrinkles form around the gathers at the waist and lengthen into gravity wrinkles.



Light source

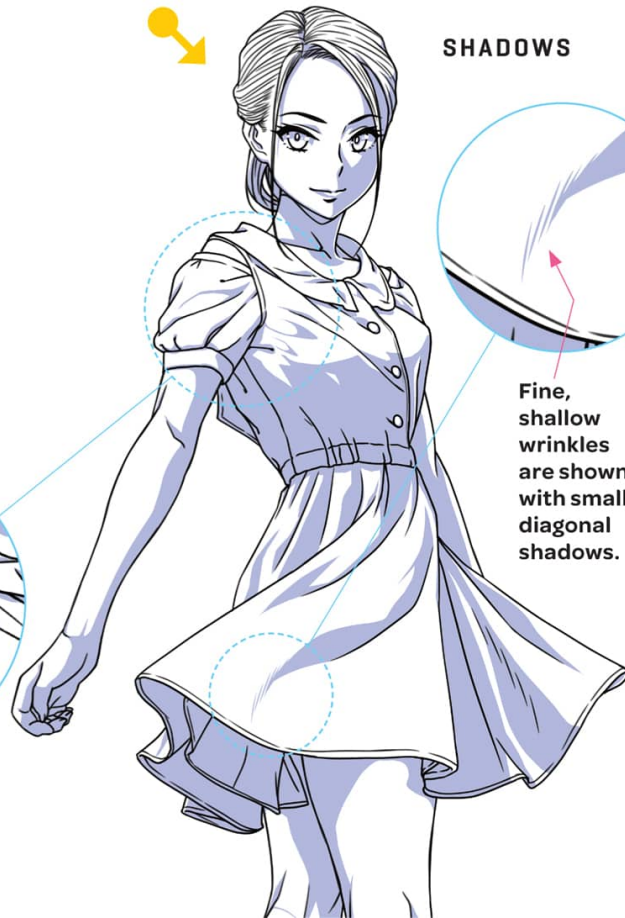
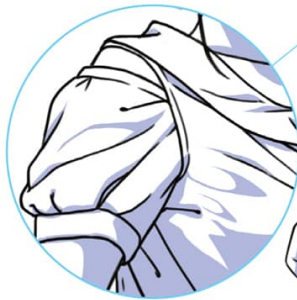


SHADOWS



Fine, shallow wrinkles are shown with small diagonal shadows.

Use silhouette shadows to replace wrinkle lines in areas where there are too many lines packed together.



BENDING IN A DRESS



Check the shape of gravity wrinkles, depending on the area, they bulge and swell into large folds.



When stooped down, the skirt of the dress appears longer in the front and shorter in the back.

Dress with Lace Panels

Characteristics: The lace panels on this dress make the fabric thicker in those areas, which will result in less wrinkles.

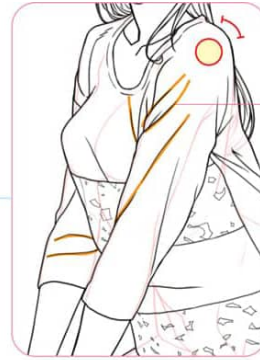
LESS WRINKLES

Fabric type

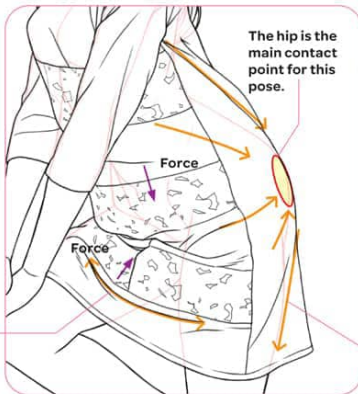
- **Soft**
- **Stiff**
- **Mediumweight**



WRINKLES



Keep in mind the roundness of the arm. Imagine the fabric wrapping around to the underside of the arm.



Combination of gathered and pulled wrinkles form in the bend of the hip at the pelvis.

The hip is the main contact point for this pose.

Force

Force

In areas where there is only one contact point, pulled wrinkles become gravity wrinkles.

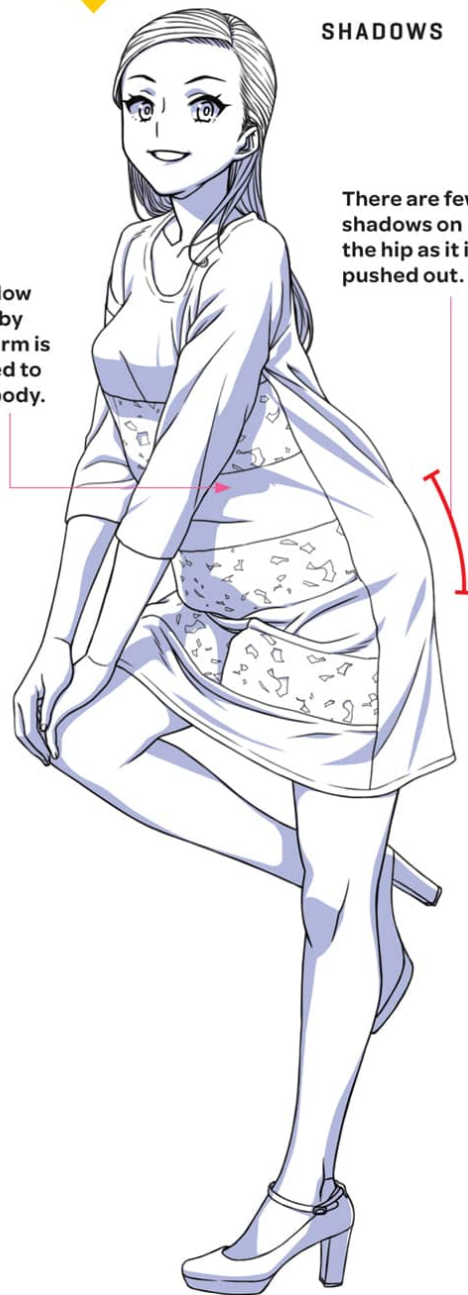
Light source



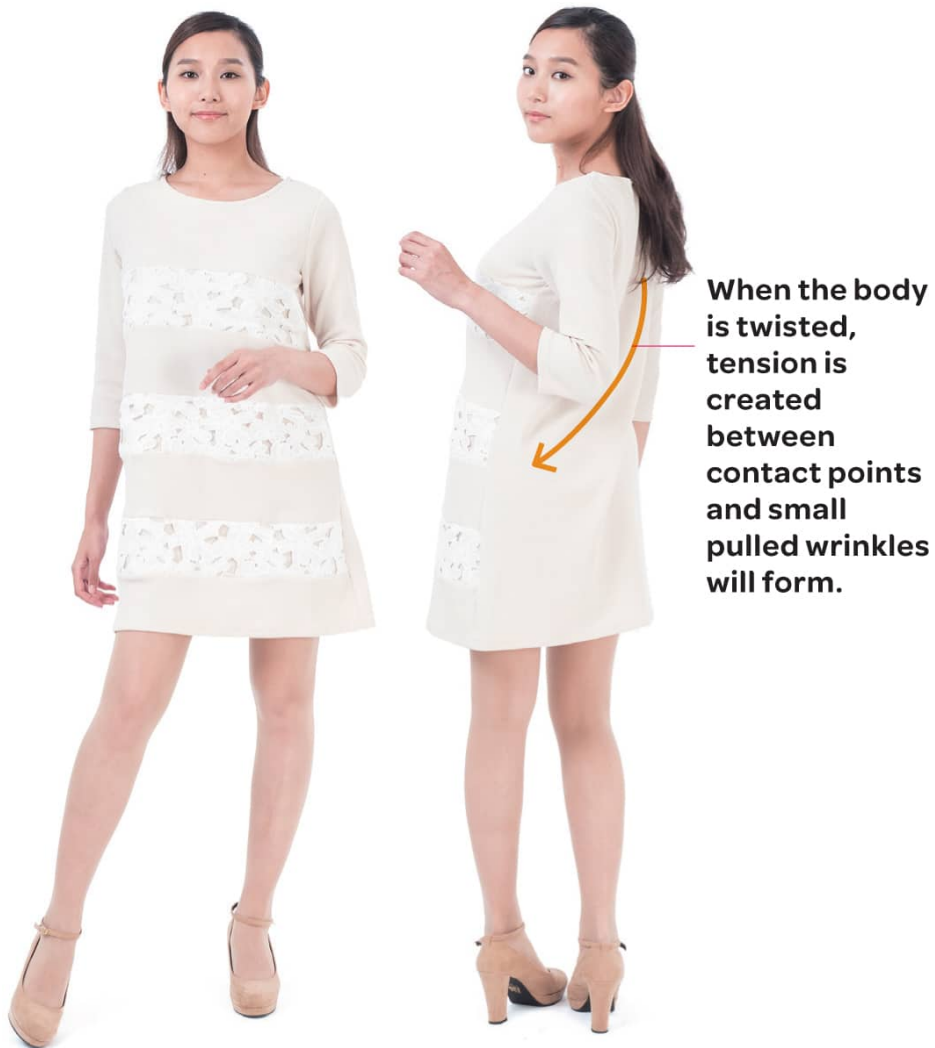
SHADOWS

Shadow cast by the arm is added to the body.

There are few shadows on the hip as it is pushed out.



WRINKLES ON STIFF DRESS FABRIC



Stiff materials produce fewer wrinkles when standing.

Sweater Dress

LESS WRINKLES

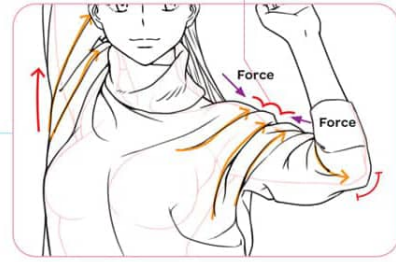
Fabric type

- Soft
- Squishy
- Mediumweight



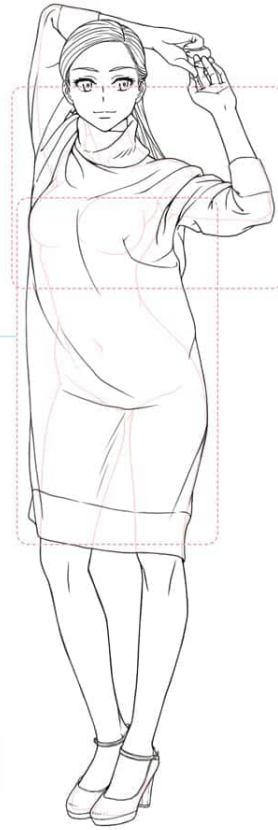
WRINKLES

Swelled, gathered wrinkles on the shoulder and the upper arm.



Gravity wrinkles form off the contact points of the bust.

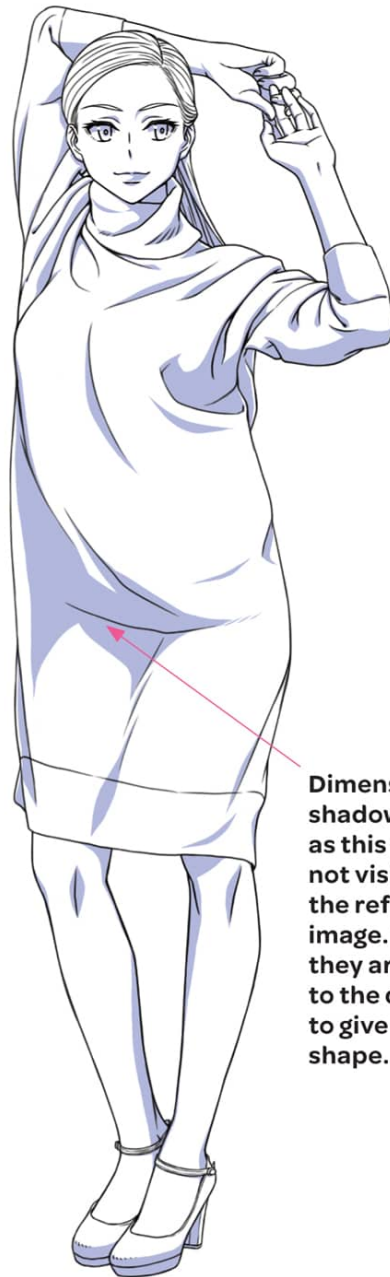
In the reference image, there are very fine lines in the fabric called ribbing, but they aren't shown in the illustration. Instead, the focus is on the way the fabric moves.



Light source



SHADOWS



Dimensional shadows such as this one are not visible on the reference image. However, they are added to the drawing to give the body shape.

WRINKLES ON SOFT, THICK FABRIC



Wrinkles gather around the contact point of the hand. Drawing the wrinkles with a curve to them rather than straight will show the body is bending and twisting.

Soft material is flexible even under tension, which results in soft, puffy pulled wrinkles.



COMPARING SKIRTS

The graph shown here compares the length and fabric weight of the skirts in this book. Understanding how skirts move and flow based on the fabric weight and length will make it easier to draw the wrinkles and shadows on each.



Pants

Whether full length jeans or jersey shorts, you'll find a wide selection of pants in this section. Hips, buttocks, and knees are all key contact points to pay attention to as you add wrinkles and shadows to your drawings.

Skinny Denim Jeans

MORE WRINKLES

Denim jeans

- Stretch
- Tight-fitted
- Mediumweight

LESS WRINKLES

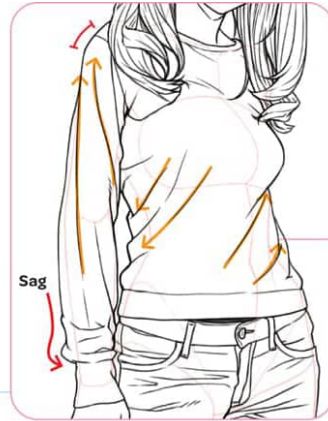
Long sleeve tee

- Soft
- Mediumweight



WRINKLES

Wrinkles form across the pelvis between the hips.



With the body twisted, wrinkles on the shirt will move with the twist.

Light source

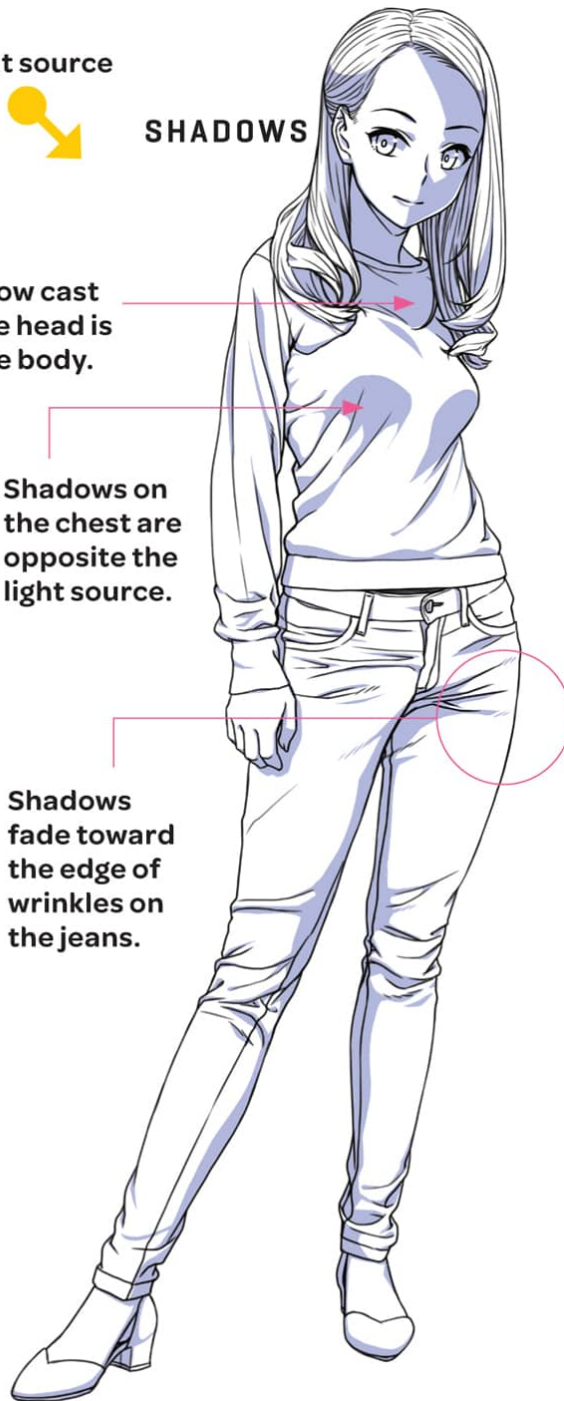


SHADOWS

Shadow cast
by the head is
on the body.

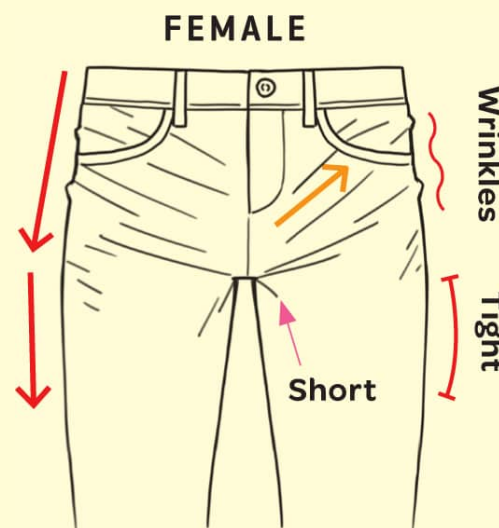
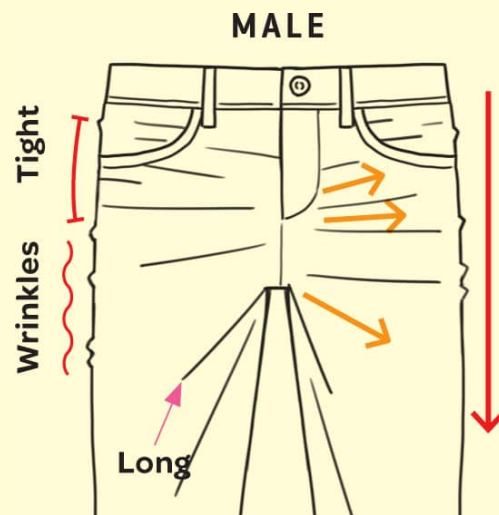
Shadows on
the chest are
opposite the
light source.

Shadows
fade toward
the edge of
wrinkles on
the jeans.



DIFFERENCES IN FIT BASED ON GENDER

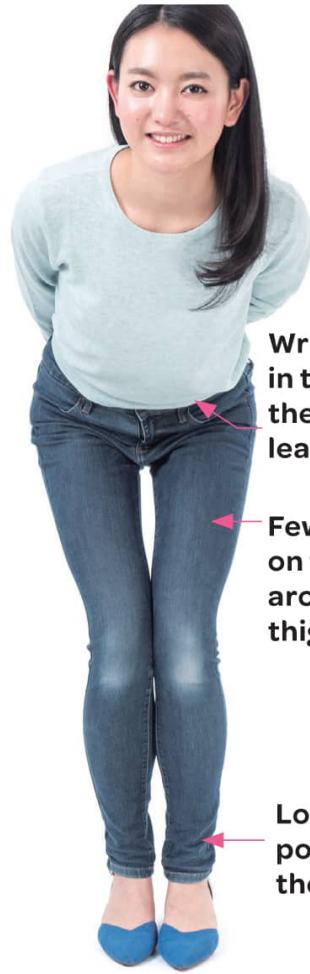
Men and women have different body shapes. The female pelvis is curvy, while the male pelvis is broader. The fit in the groin area is also different. Compare the fit of jeans for genders on the illustrations shown here.



STRETCH FABRIC IN DIFFERENT POSITIONS

The thighs
pull the
fabric when
sitting with
legs crossed.





Wrinkles form in the bend of the pelvis when leaning forward.

Fewer wrinkles on the fabric around the thighs.

Loose fabric pools around the ankle.

Cropped Pants

LESS WRINKLES

Cropped pants

- **Soft**
- **Heavyweight**

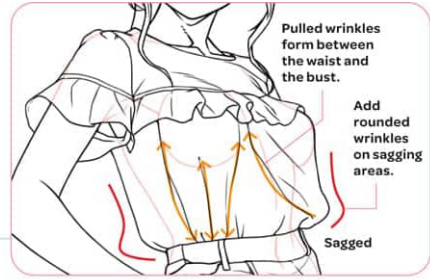
MORE WRINKLES

Ruffled blouse

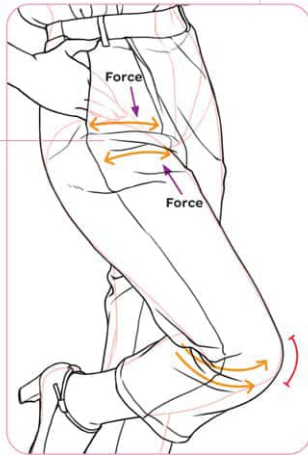
- **Soft**
- **Lightweight**

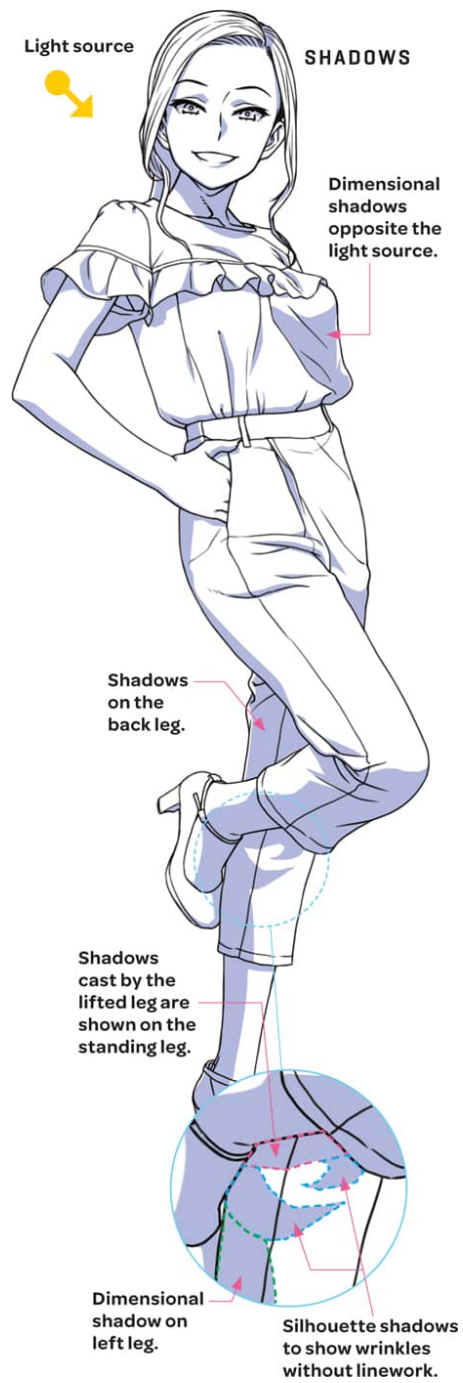


WRINKLES



With the leg held up, the fabric between the pocket and thigh is forced to wrinkle and fold.





WRINKLES ON HIGH WAISTED PANTS

When pants have a high waist, there are more wrinkles around the pelvis due to the force the upper body adds.



Denim Shorts

MORE WRINKLES

Denim shorts

- Loose-fitting
- Mediumweight

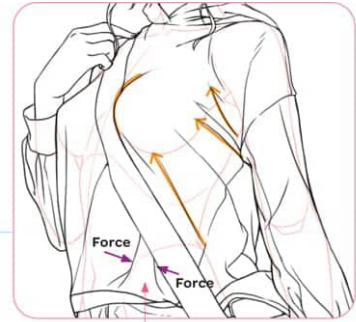
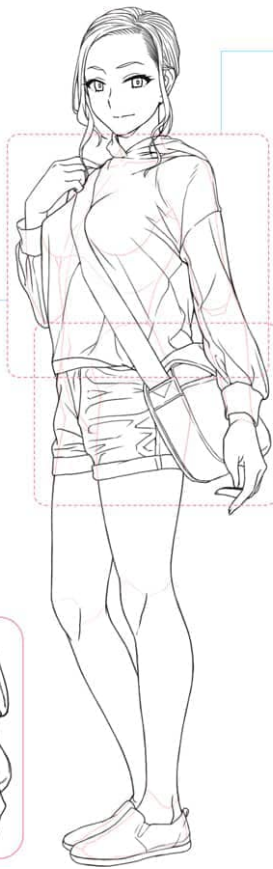
LESS WRINKLES

Hooded sweatshirt

- Soft
- Mediumweight



WRINKLES



The bag strap across the body causes gathered wrinkles on the sweatshirt.

Loose fitting jean shorts form complex wrinkles around the hips and pelvis.



Light source

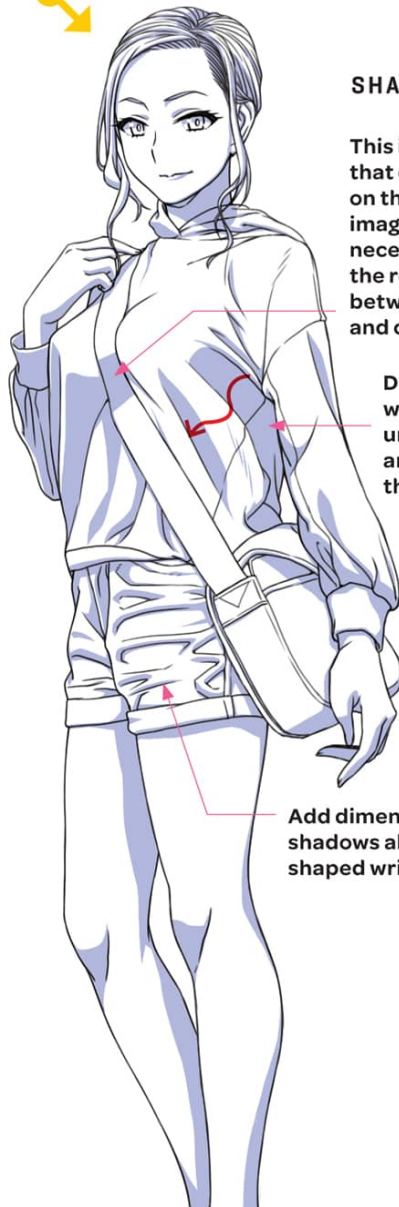


SHADOWS

This is a shadow that doesn't exist on the reference image, but is necessary to show the relationship between the strap and clothing.

Dimensional wrinkles under the arms and on the side body.

Add dimensional shadows along the shaped wrinkles.



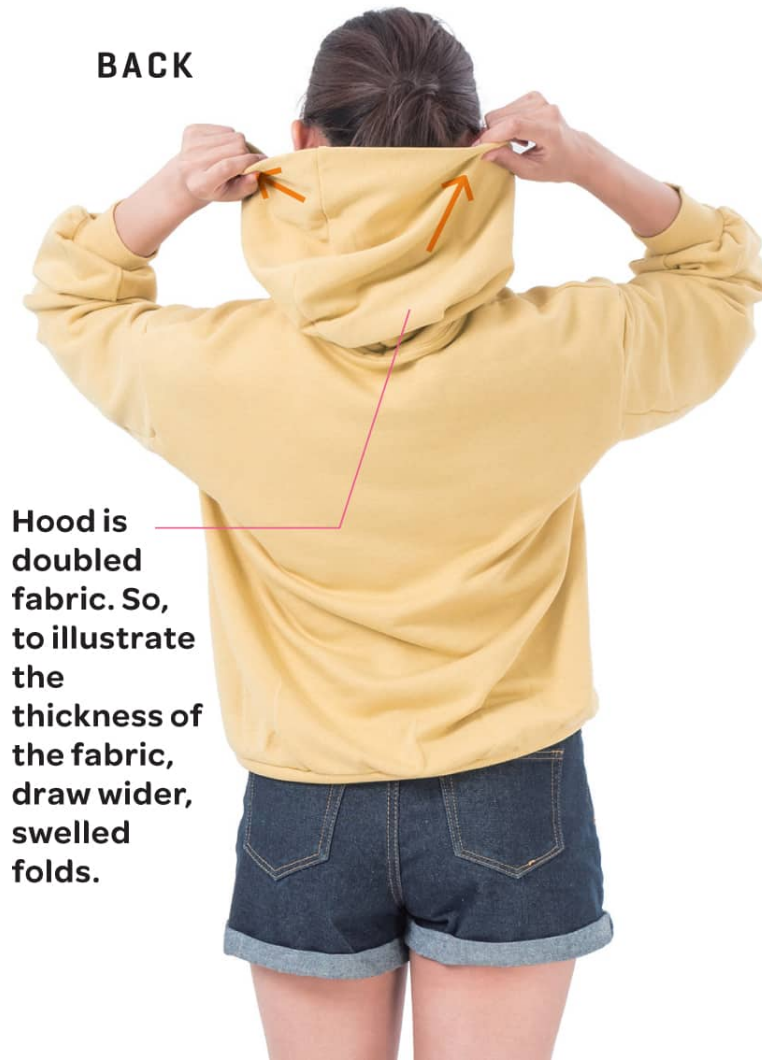
WRINKLES ON A SWEATSHIRT HOOD

FRONT



Wrinkles
form
around
bottom of
the neck.

BACK



Hood is doubled fabric. So, to illustrate the thickness of the fabric, draw wider, swelled folds.

Exercise Shorts

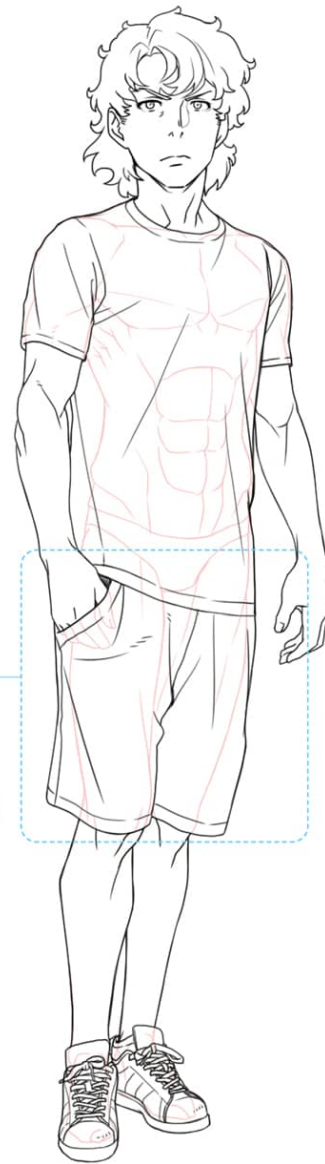
LESS WRINKLES

Fabric type

- Soft
- Mediumweight



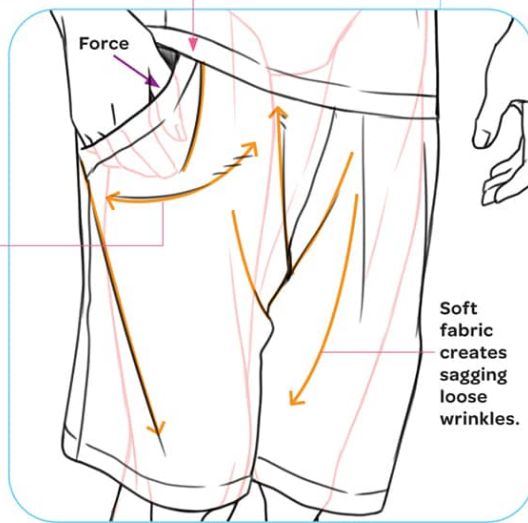
WRINKLES



Gathered wrinkles form around the hand in the pocket.

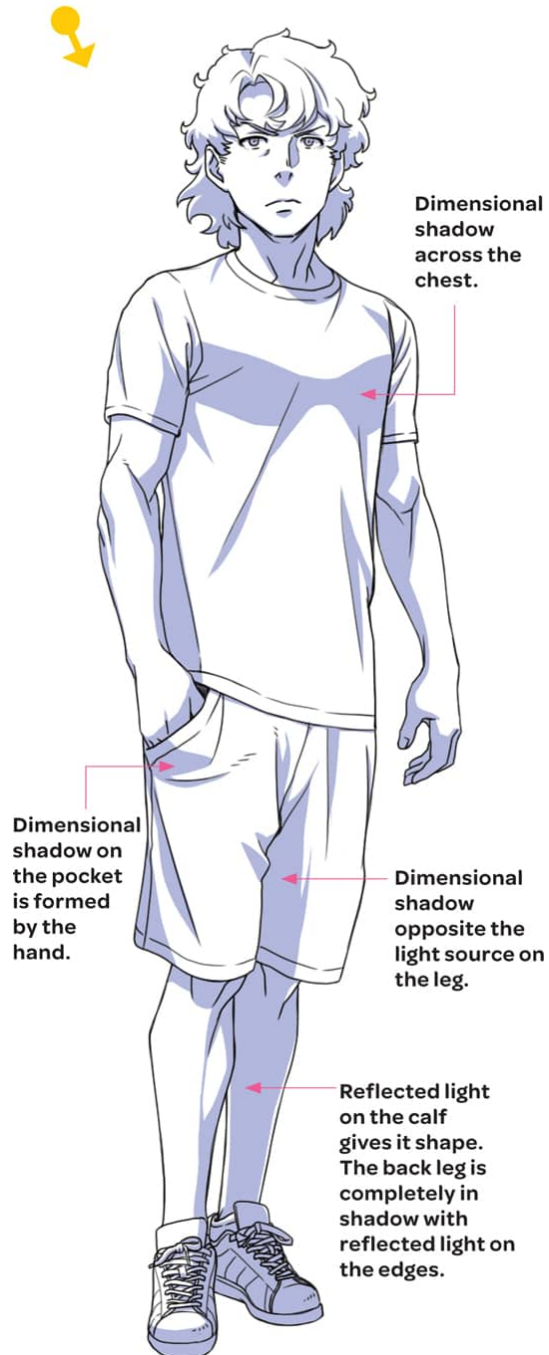
Pulled wrinkles form from the waist to the pockets.

Soft fabric creates sagging loose wrinkles.



Light source

SHADOWS



WRINKLES ON SHORTS WHEN SEATED



Compare the pulled wrinkles on the thigh to the gathered wrinkles that form when the legs cross.

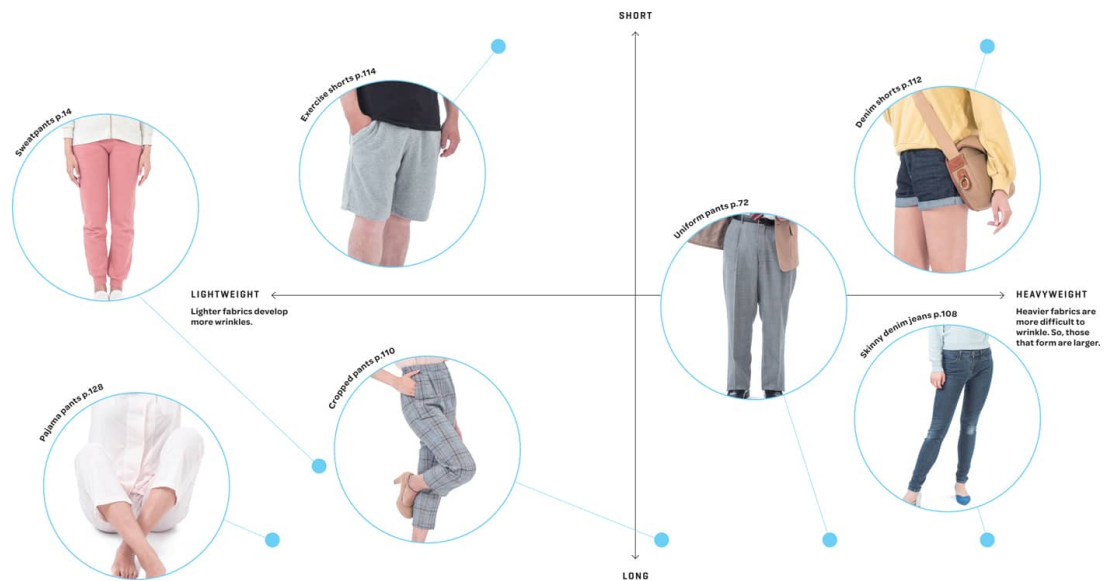


Force from the hands in the pocket causes wrinkles.

Force

COMPARING PANTS

The graph shown here compares the length and fabric weight of the pants and shorts in this book. Understanding how fabric weight and fit affect the wrinkles and shadows will make drawing these elements easier.



Coats & Jackets

Outerwear, such as trench or down coats, tend to be made of strong, thick materials. To more directly compare the different styles, the characters in this section use the same body pose with the hand on the hip.

Trench Coat

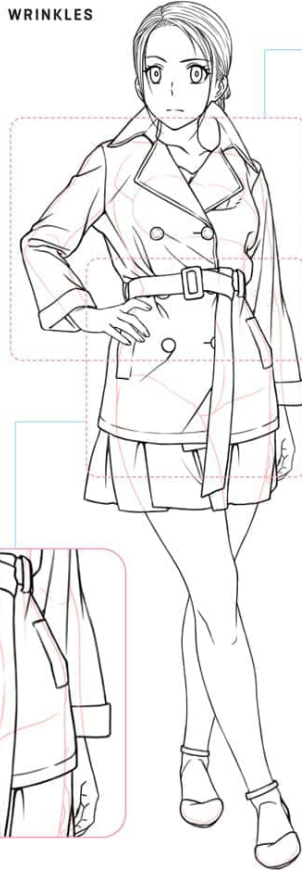
LESS WRINKLES

Fabric type

- Stiff
- Lightweight



WRINKLES



Gathered wrinkles form where the belt is cinched tight.



Pulled wrinkles around the button transition into gravity wrinkles.

Light source



SHADOWS

Add shadows below the bust opposite the light source.

Add dimensional shadows along the wrinkles.



COMPARING WRINKLES ON OPEN VERSUS CLOSED COAT



When you tie the waist belt at the back, gathered wrinkles form where the fabric is pulled together.



Opening the front of the jacket reduces the force of the contact points against the fabric so there are very few wrinkles.

Denim Jacket

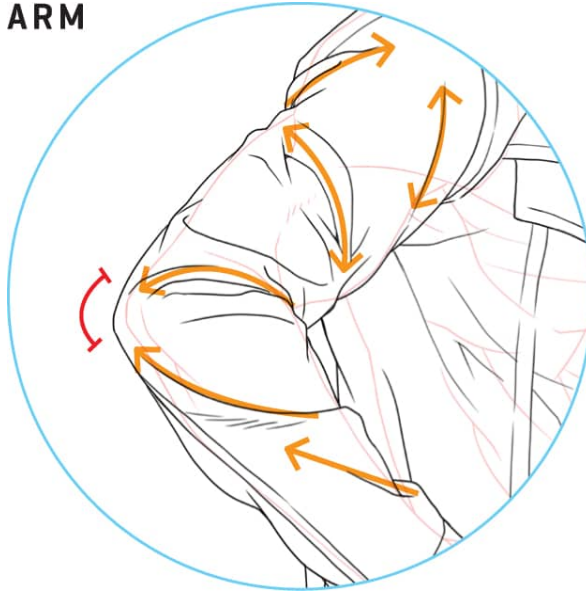
LESS WRINKLES

Fabric type

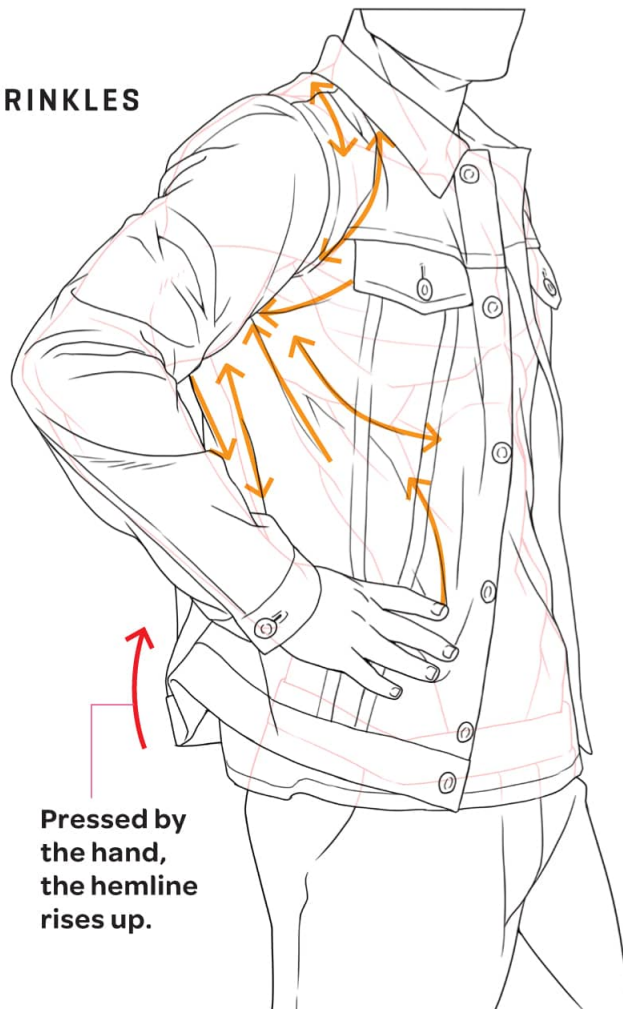
- Stiff
- Heavyweight



ARM



WRINKLES



Pressed by
the hand,
the hemline
rises up.

SHADOWS



**Dimensional
shadows are
added along
the wrinkles.**

Windbreaker

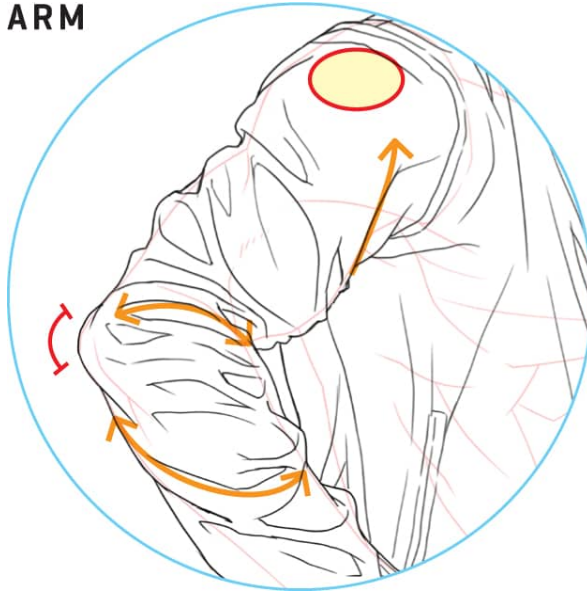
MORE WRINKLES

Fabric type

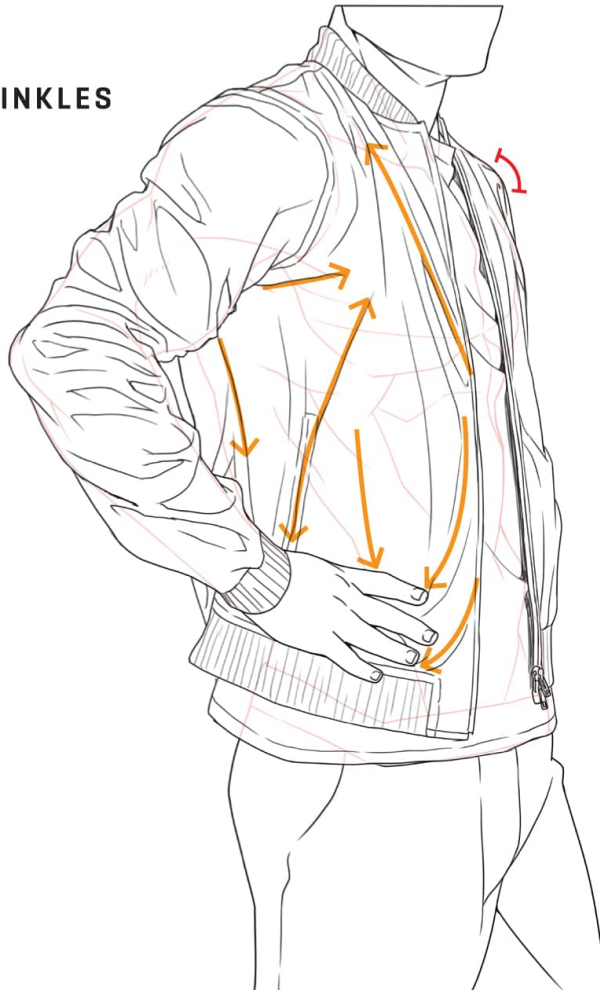
- Thin
- Lightweight



ARM



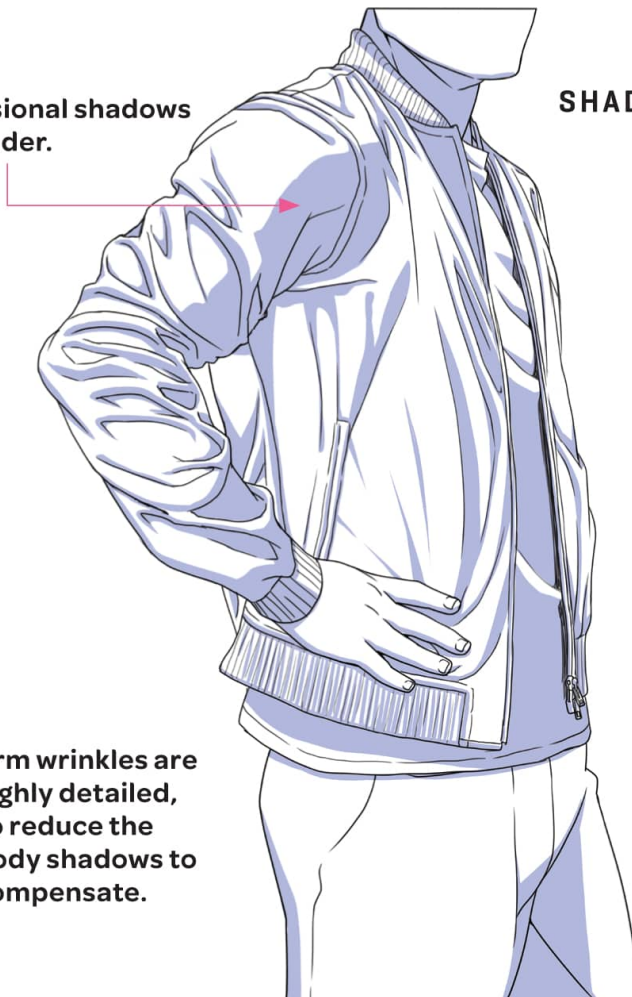
WRINKLES



**Add dimensional shadows
to the shoulder.**

SHADOWS

**Arm wrinkles are
highly detailed,
so reduce the
body shadows to
compensate.**



Leather Jacket

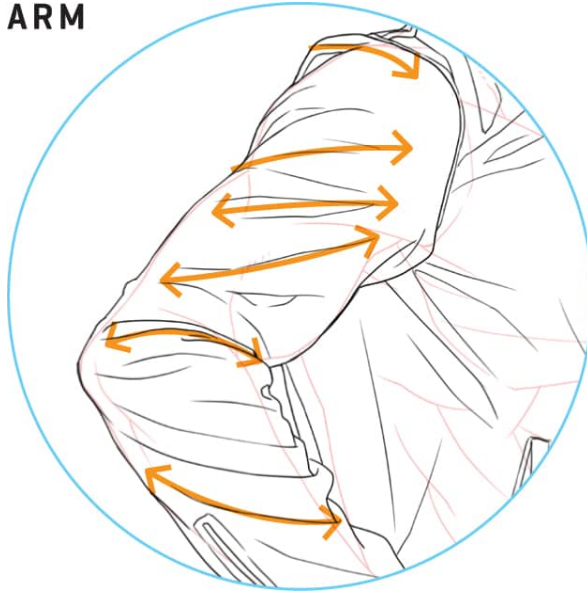
MORE WRINKLES

Fabric type

- Soft
- Mediumweight



ARM



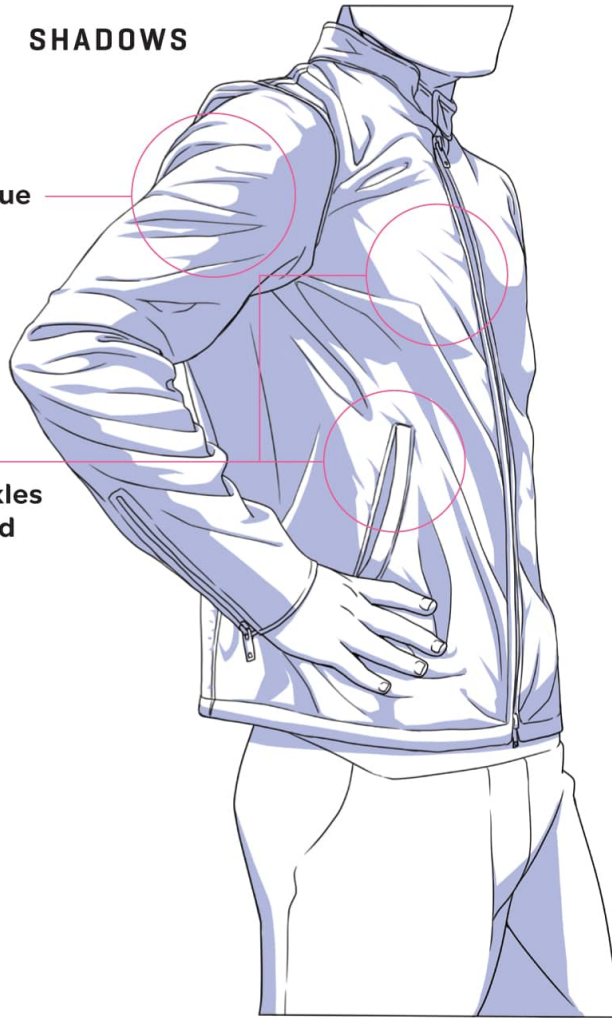
WRINKLES



SHADOWS

Leather has unique
zigzag-shaped
shadows.

Combine
pulled wrinkles
with detailed
silhouette
shadows.



Down Jacket

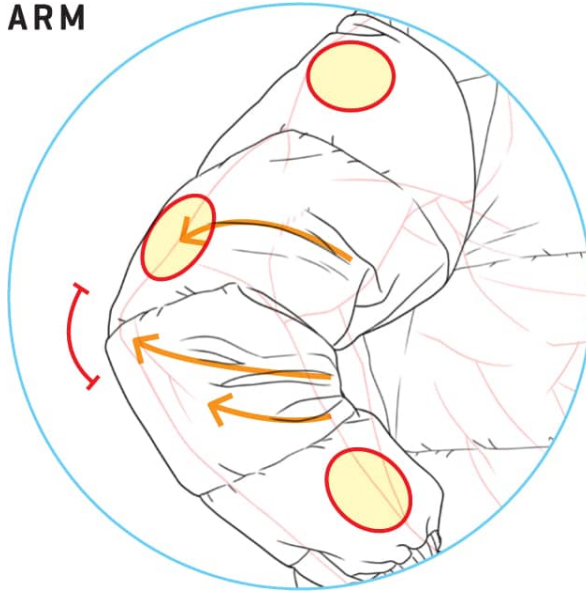
LESS WRINKLES

Fabric type

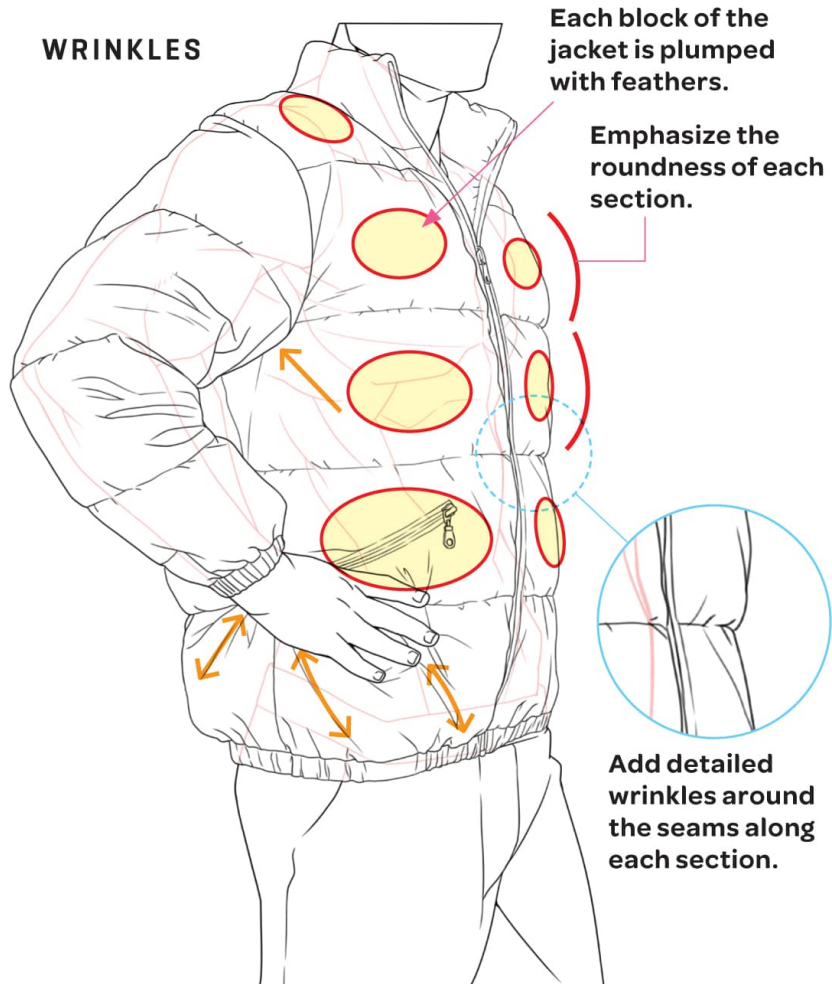
- Thick
- Puffy
- Heavyweight



ARM



WRINKLES



SHADOWS



Add detailed shadows on the seams as well as the wrinkles.

Fleece Jacket

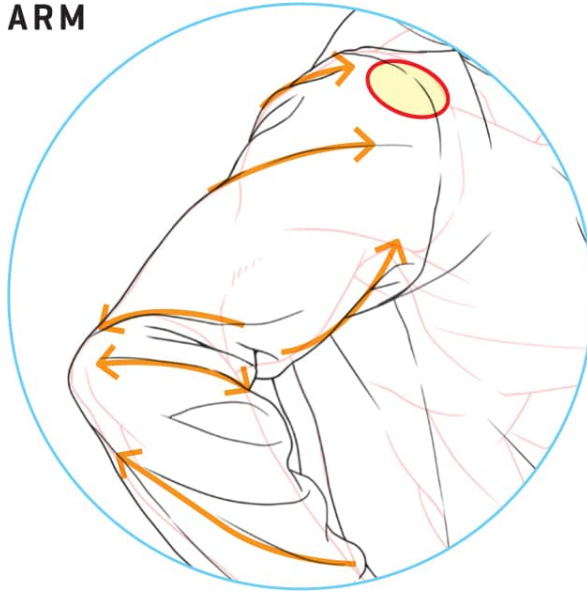
LESS WRINKLES

Fabric type

- Soft
- Mediumweight



ARM

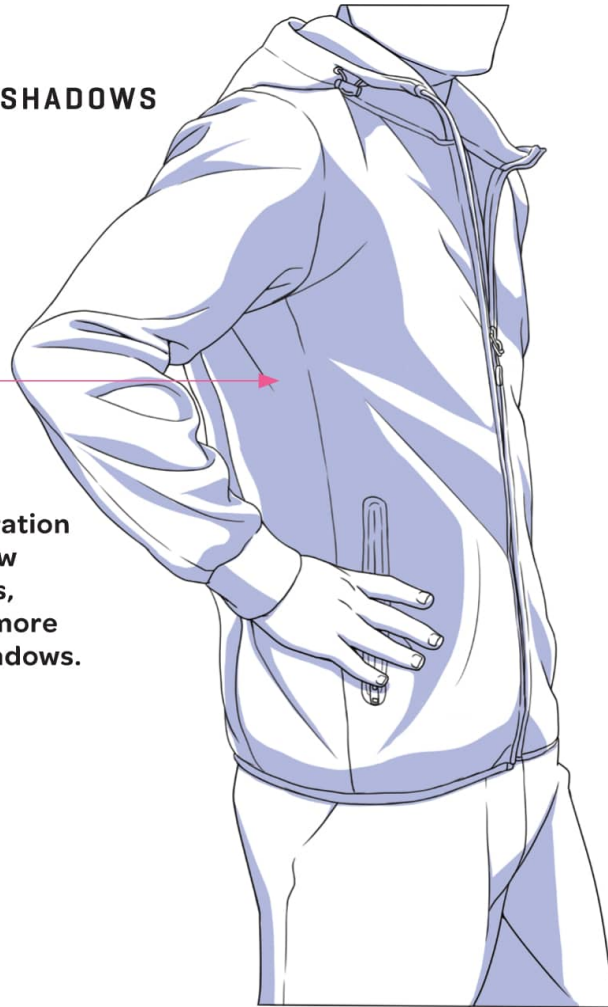


WRINKLES



SHADOWS

On an illustration with very few wrinkle lines, add larger, more detailed shadows.



Polo Shirt

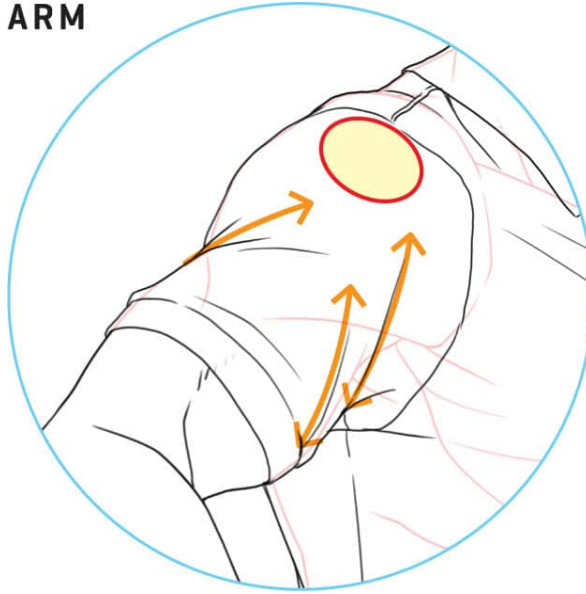
LESS WRINKLES

Fabric type

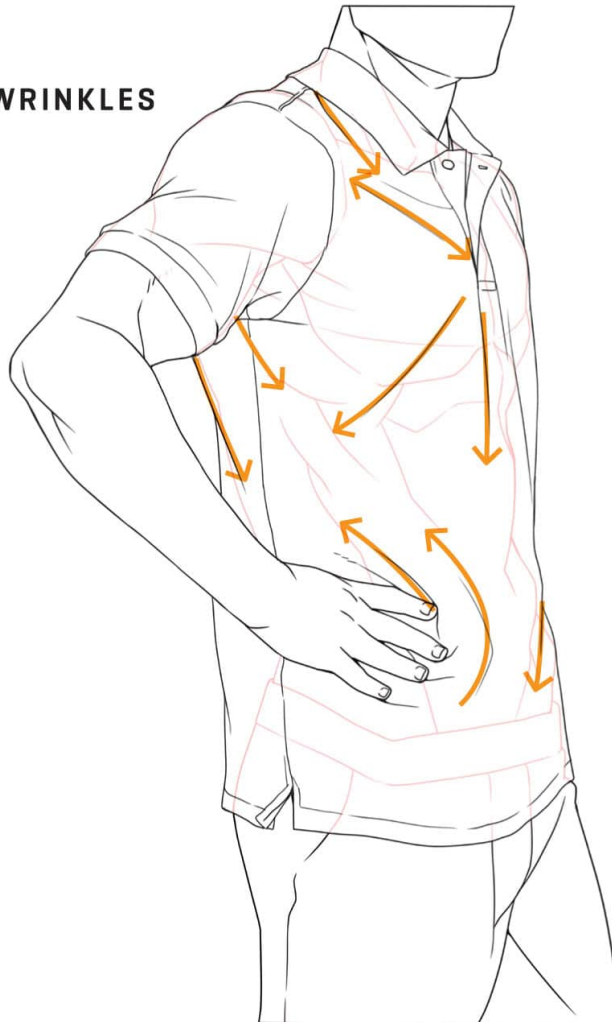
- Soft
- Lightweight



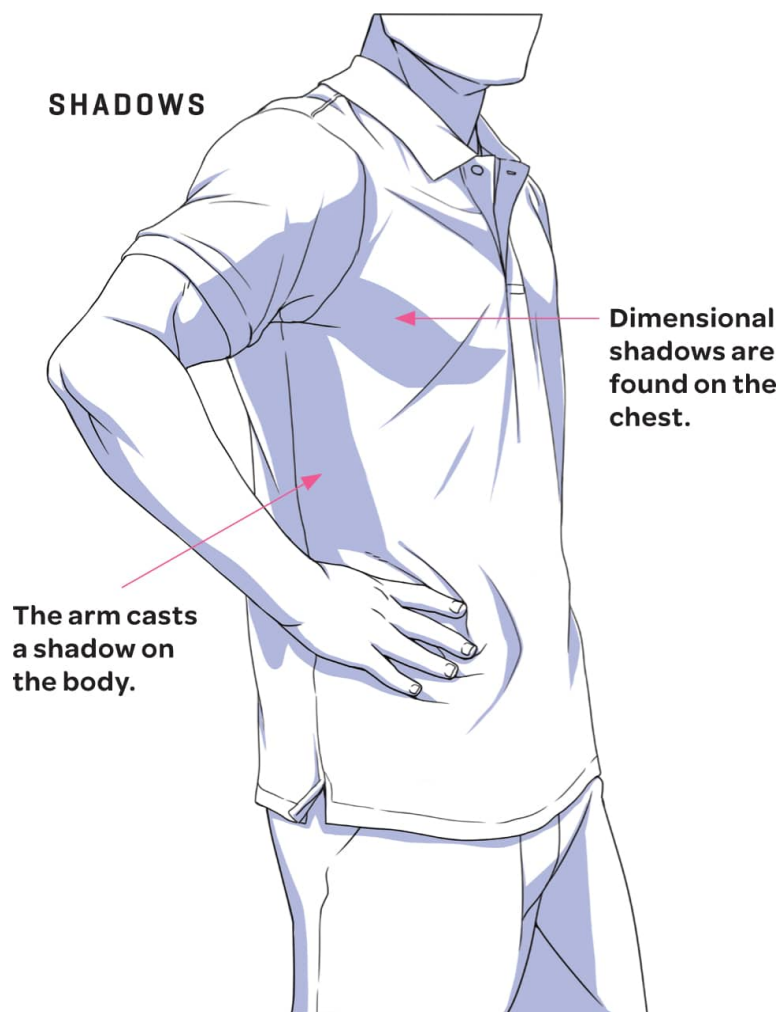
ARM



WRINKLES



SHADOWS



Unique Garments

The clothes in this section have unique characteristics. Ponchos have a lot of excess fabric and pajamas that have been slept in have more wrinkles than crisp, button-down shirts. Here, we examine these garments more closely.

Ponchos

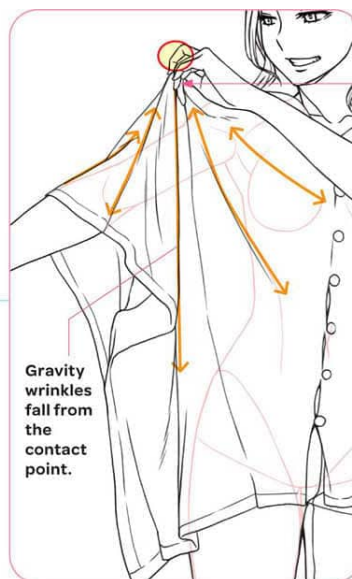
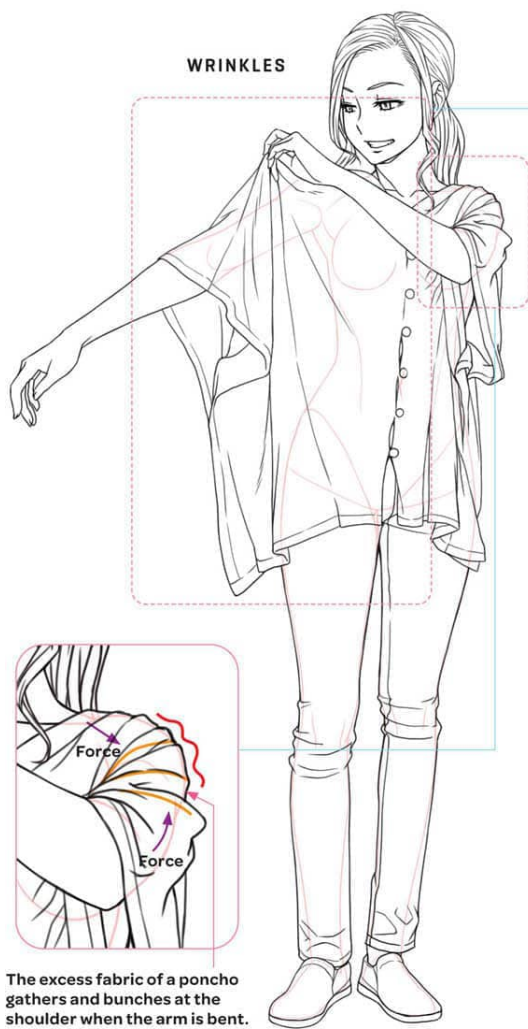
Characteristics: Ponchos are made from a large rectangle of fabric that is folded in half with a hole for the head and side seams to create armholes.

LESS WRINKLES

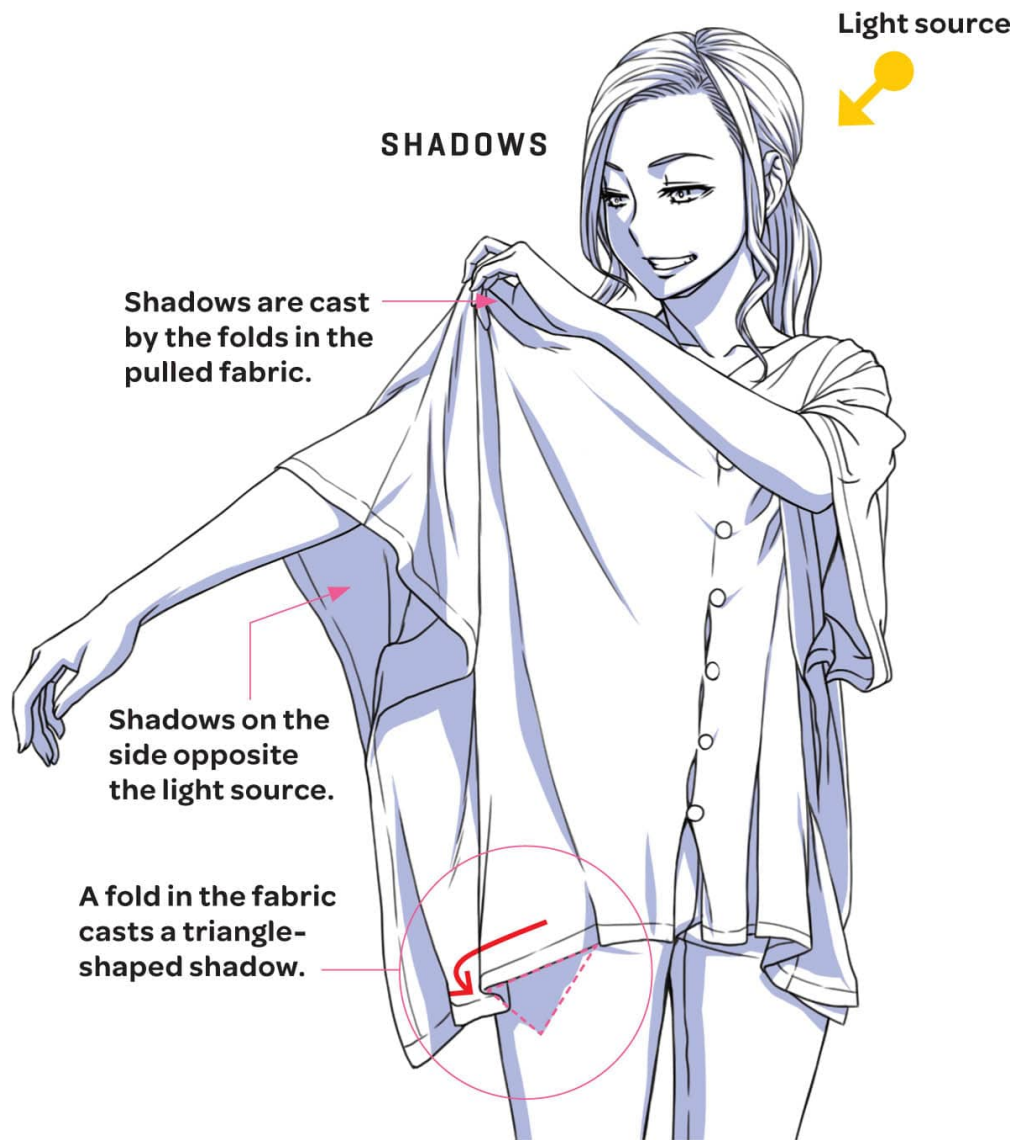
Fabric type

- Thin
- Lightweight





The fingers holding the fabric create a contact point. The fabric drapes from the contact point down to the hem.



WRINKLES FORMED IN DIFFERENT POSES



Pajamas

Characteristics: Pajamas that have been slept in have many, many wrinkles. The heat of the body sets the wrinkles during sleep, so they're always present.

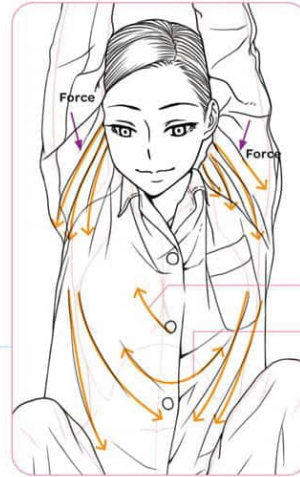
LESS WRINKLES

Fabric type

- Soft
- Loose-fitting
- Lightweight



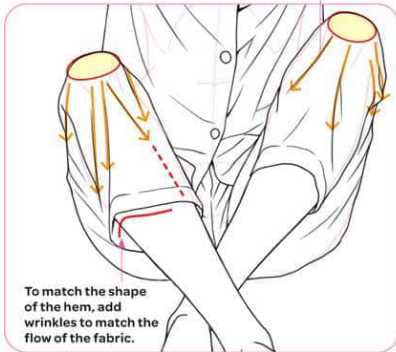
WRINKLES



Raising the arms pulls at the buttons, creating pulled wrinkles.

Raising the arms also causes gathered wrinkles at the shoulders where the fabric bunches.

Gravity wrinkles form from the contact point on the knees to the hem.



To match the shape of the hem, add wrinkles to match the flow of the fabric.

Light source



SHADOWS

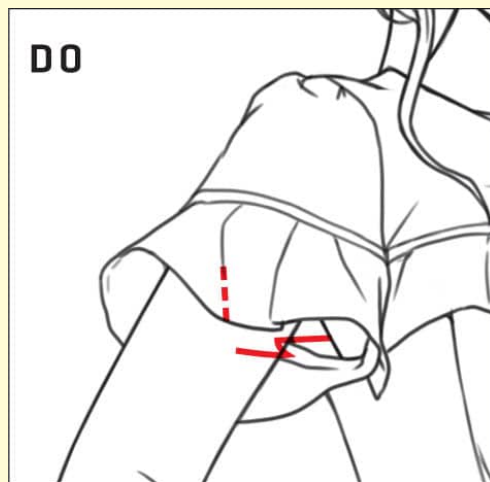
Add large shadows along the wrinkles.



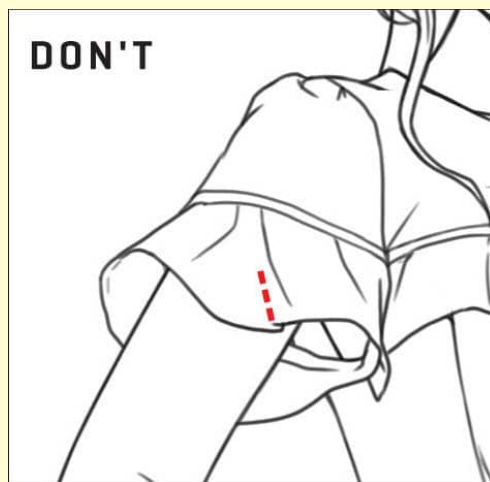
Add large shadows on the area hidden by legs.

CONNECTING RUFFLES TO THE HEM

When you draw wrinkles that connect ruffles to a hem or cuff, the placement of the linework matters. The wrinkle lines need to match the flow of the hem to be realistic.



Add wrinkles to the areas where the fabric folds. Match the flow of the fabric for a natural look.

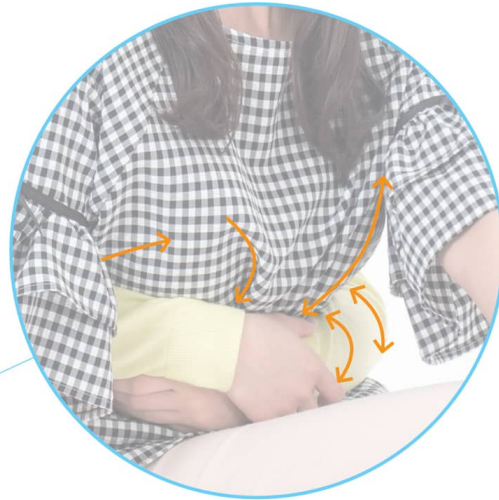


Offsetting the wrinkle line from the hemline will be less realistic.

TWO-PERSON POSES

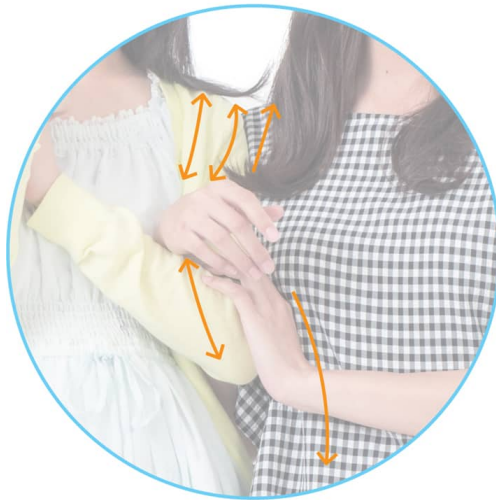
When two people are cuddled together, the fabric of their clothing is affected. Here, you'll see important areas to pay attention to when characters are touching.

HUGGING

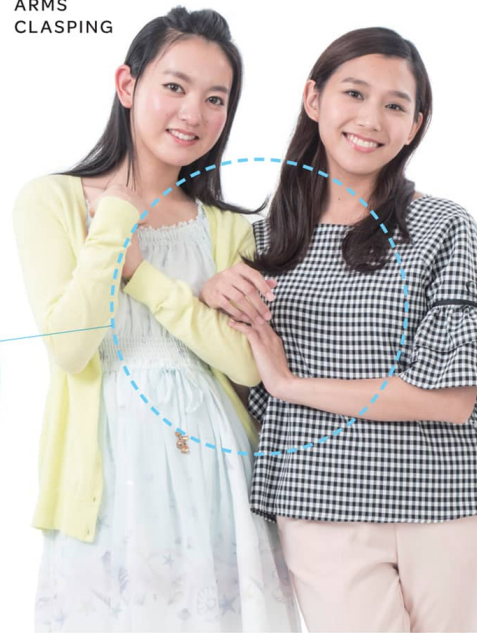


Arms wrapped around a person's body become a contact point that produces wrinkles and folds in the fabric around the waist.

ARMS
CLASPING



Hands and elbows become the contact points when arms are locked together. Fabric will bunch and wrinkle in these areas.



Practice Lessons

Draw Wrinkles & Shadows

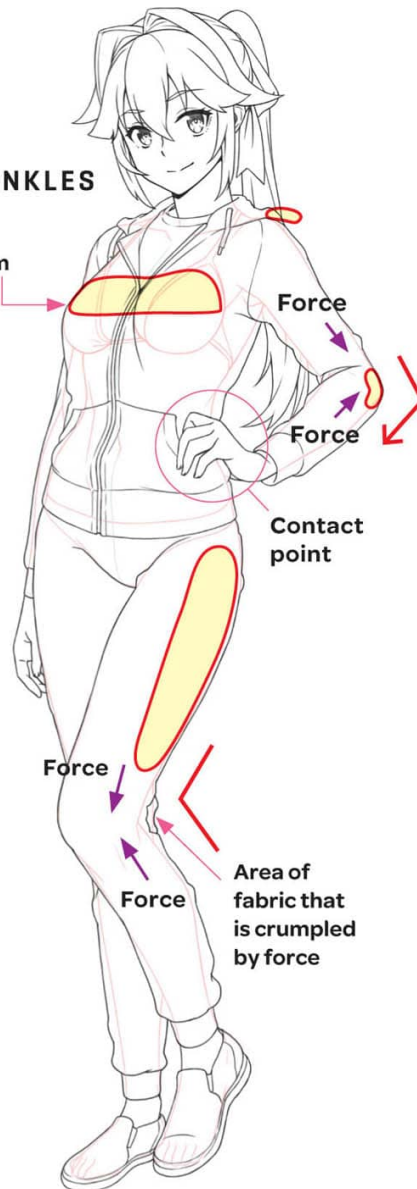
In these practice lessons, you'll draw wrinkles and shadows following the guide shown. An outline is provided as a blank canvas to add your own linework and shading.

Standing Pose with Overhead Light

This basic standing pose features direct, overhead lighting. You'll have the challenge of including pulled, gathered, and gravity wrinkles, as well as the shadows caused by the dramatic light source.

NO WRINKLES

Contact point from which fabric drapes



First, identify the contact points and pressure areas that cause clothing to drape and/or wrinkle.

WRINKLES



Add basic wrinkles followed by the more detailed wrinkles and folds. Remember to balance too many vs. too few wrinkles.



With the position of the light source in mind, add dimensional, cast, and silhouette shadows.



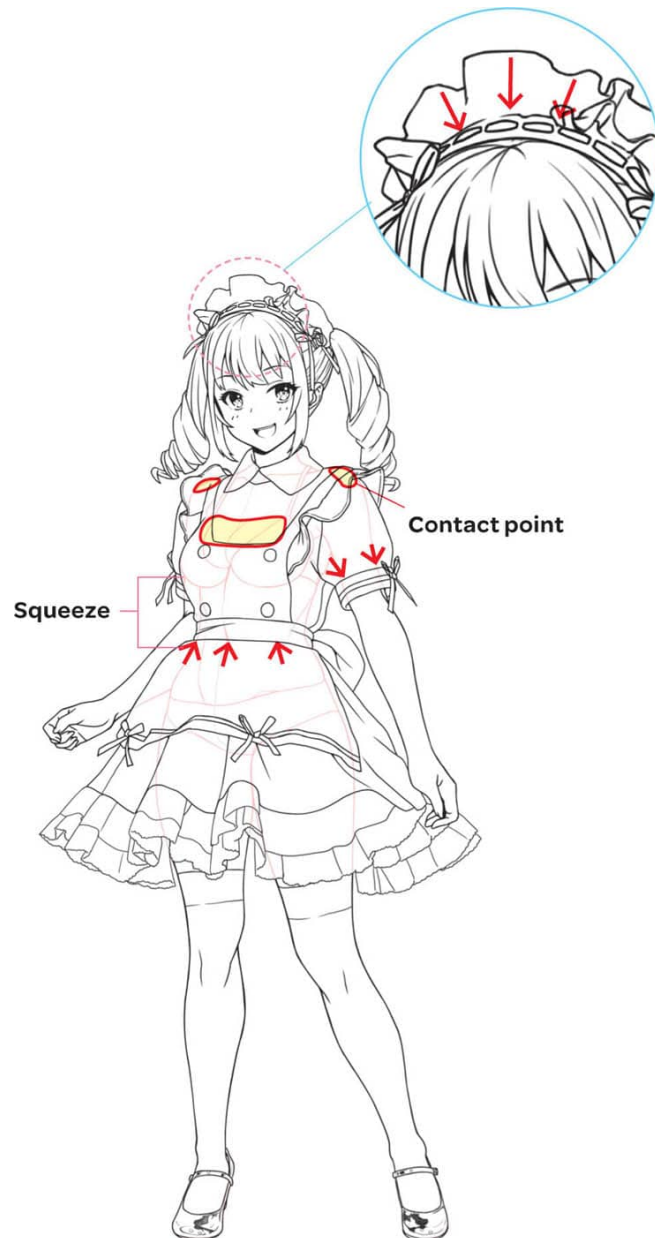
REFERENCE IMAGE



PRACTICE OUTLINE

Standing Pose with Highly Detailed Wrinkles

The ruffles and frills of this costume require wrinkles and folds with a lot of detail. The shadows added from an overhead light source will enhance the final illustration.



NO WRINKLES



WRINKLES

Light source



SHADOWS



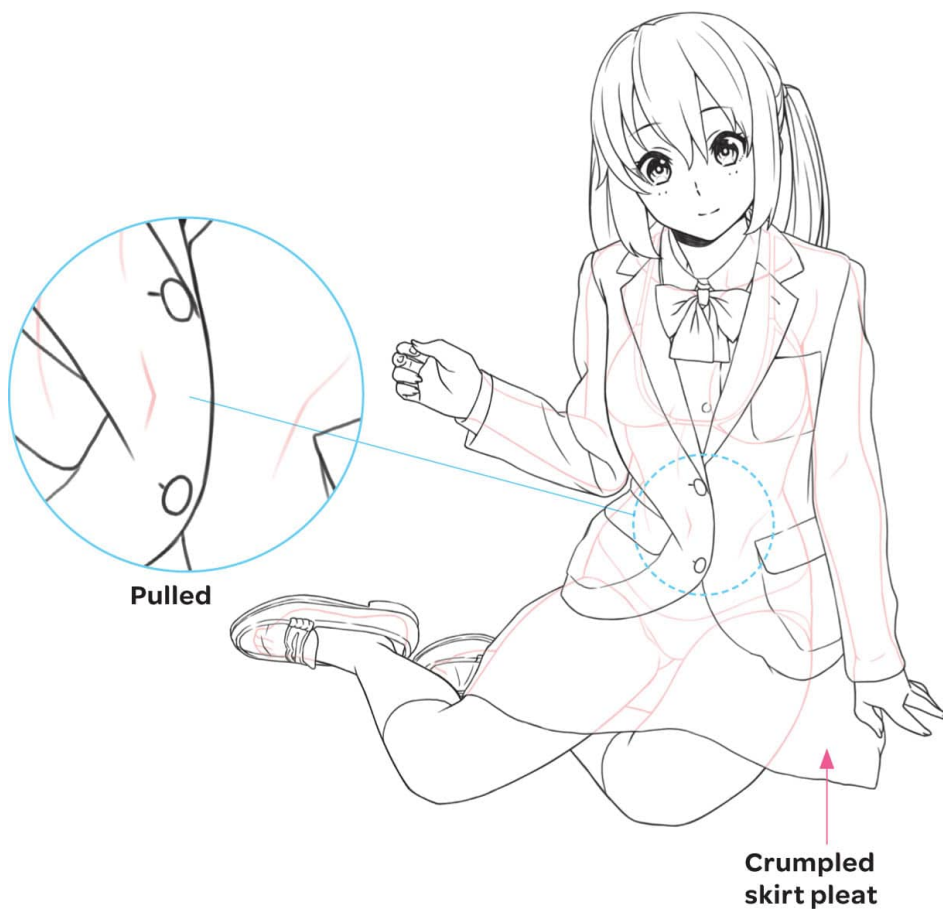
REFERENCE IMAGE



PRACTICE OUTLINE

Sitting Pose with Overhead Light

Sitting poses are more challenging than standing poses because the body causes more wrinkles and folds. Remember the basics covered throughout this book and add wrinkles, folds, and shadows as needed.



NO WRINKLES



WRINKLES

Light source



SHADOWS



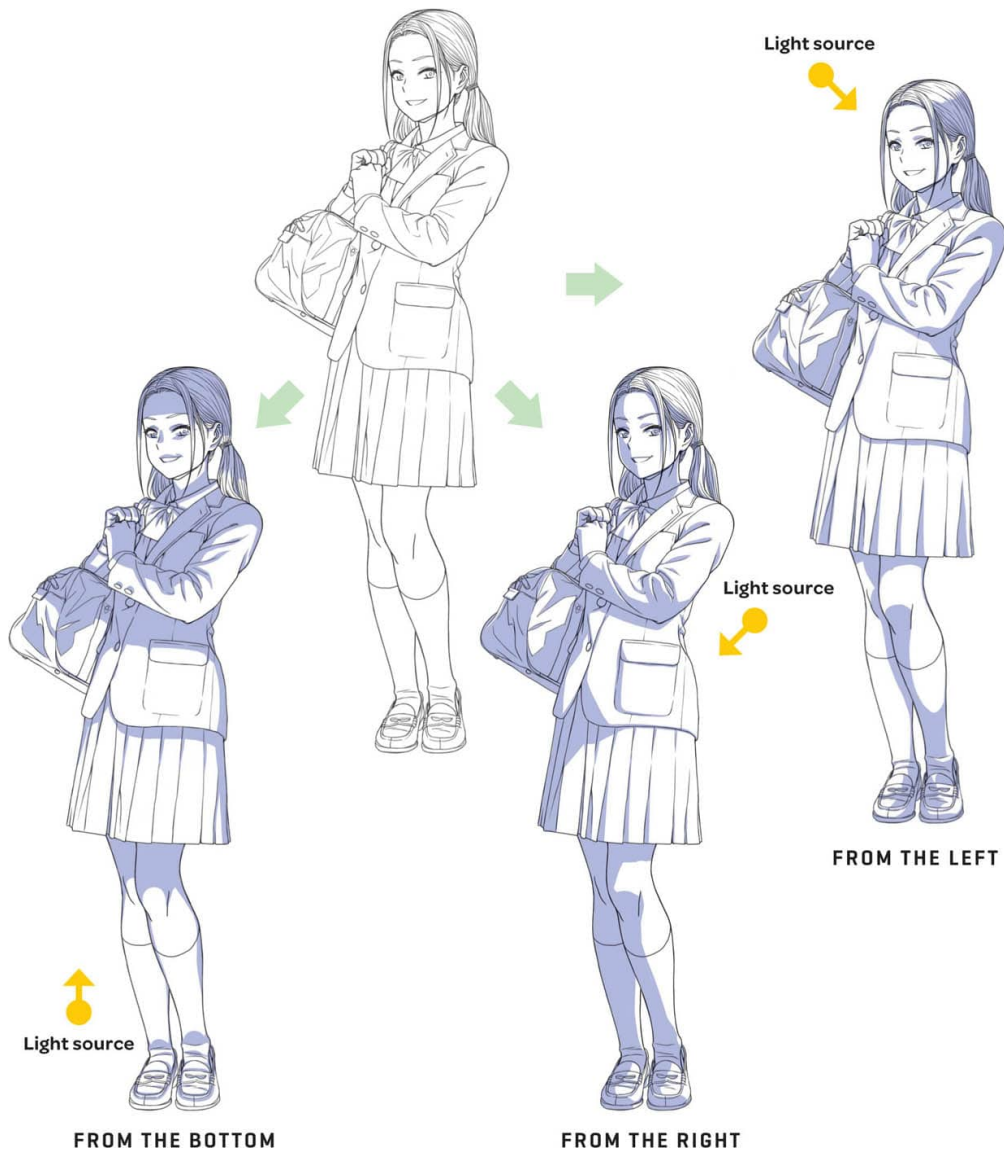
REFERENCE IMAGE

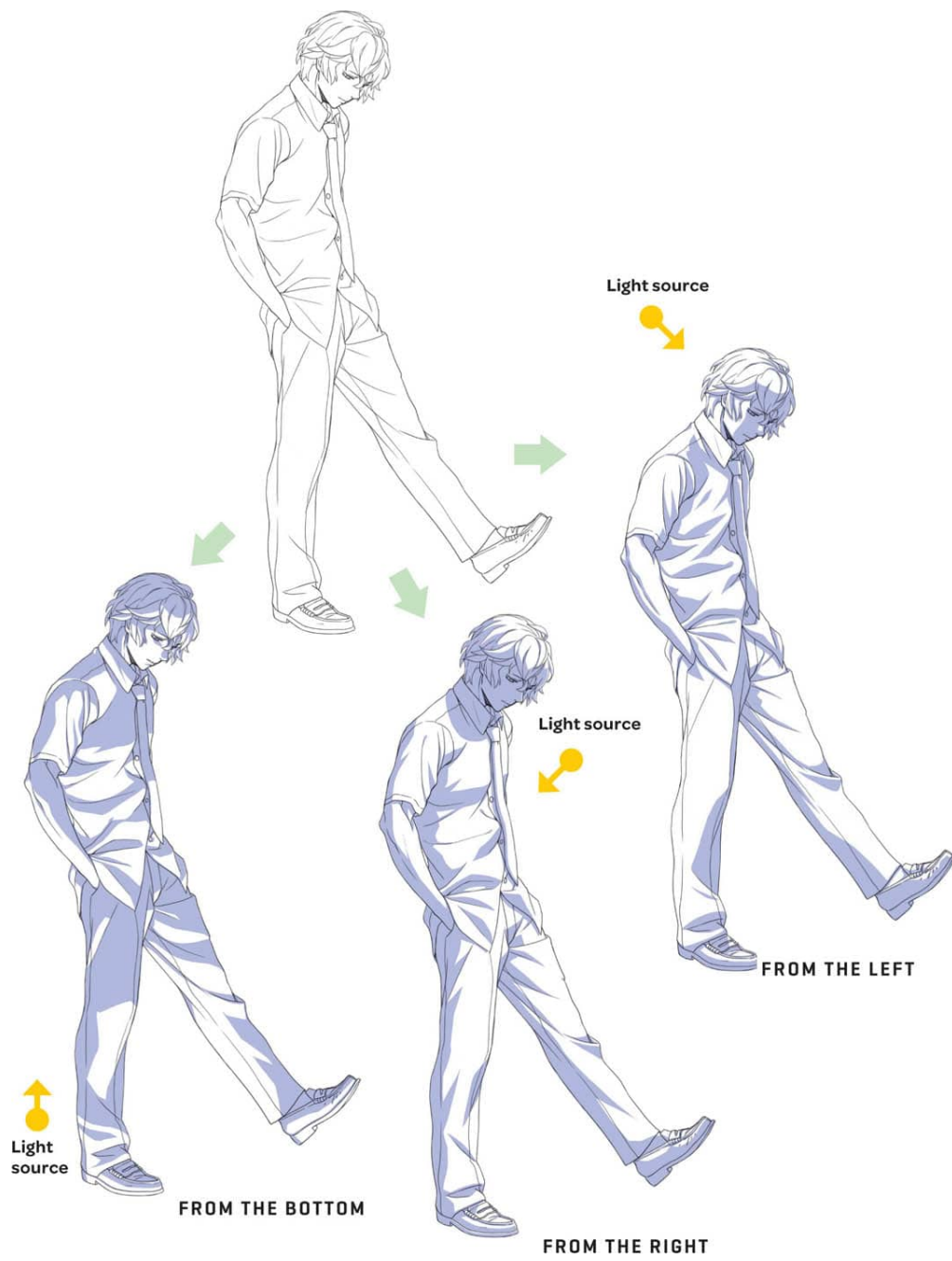


PRACTICE OUTLINE

Add Shadows

Depending on the placement of the light source, shadows appear in a variety of places. Here, you'll focus on changing shadows based on where the light is coming from. Trace the practice outlines provided to try several different lighting options.





Practice Outlines

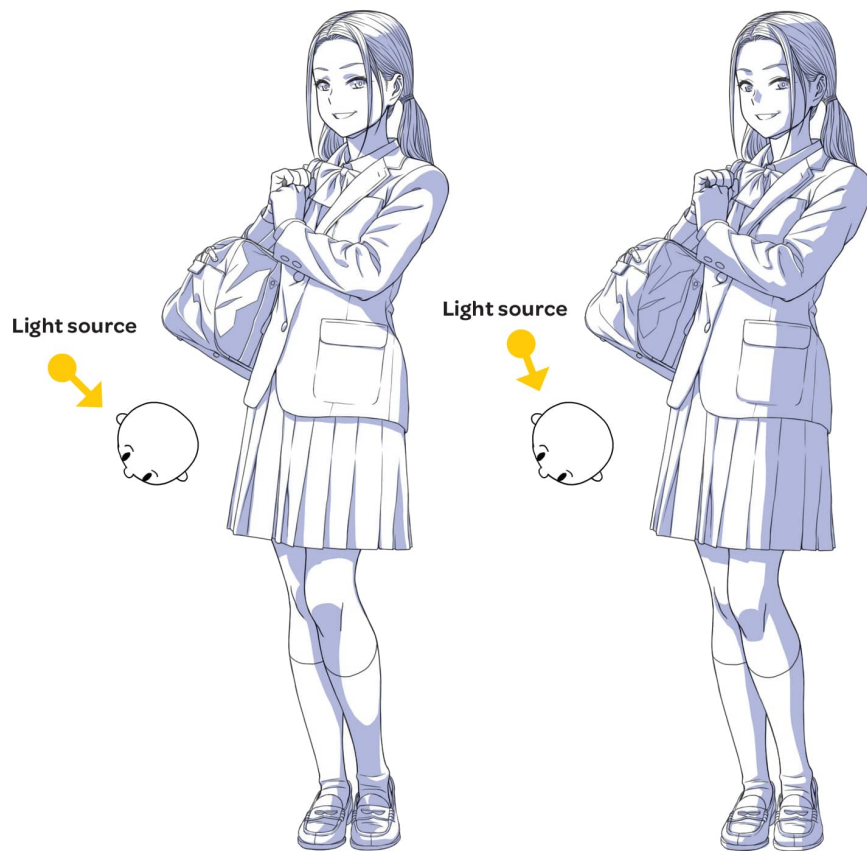


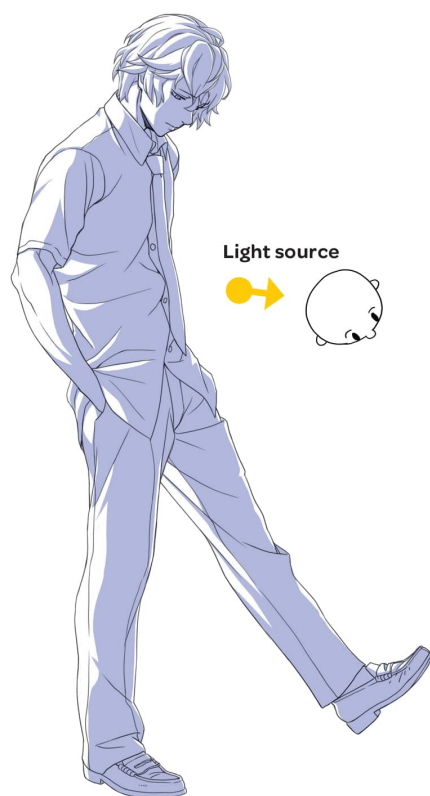
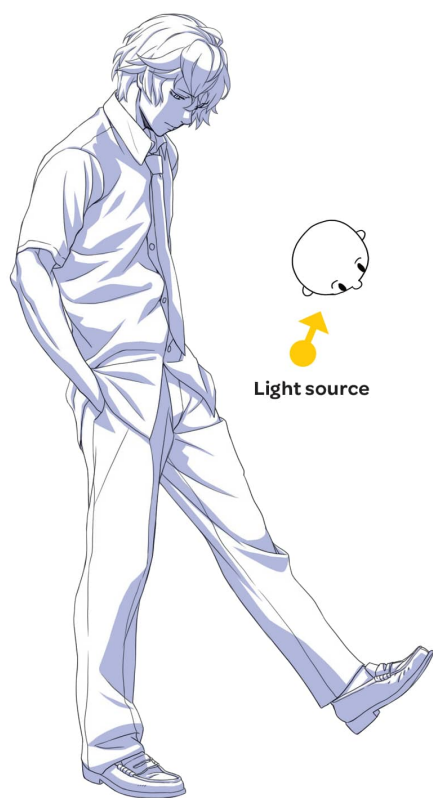




ANGLE OF THE LIGHT SOURCE

The slightest shift in the angle of the light source will dramatically change the position of shadows. You can see this most noticeably on the face. Here, the light is positioned on the same side of the face for each pose, but the angle is just a little bit different each time.





About the Author

Naoto Date is a manga artist living in Chiba, Japan. In addition to working as an illustrator, Naoto teaches drawing courses online and is the author of several manga drawing books published in Japan. To see more of his work, visit naoto5555.tumblr.com or follow him on Twitter [@naoto_moni](https://twitter.com/naoto_moni).

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